

# THE ETYMOLOGICAL

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# The Etude

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## THE ETUDE.

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THE commencement season in all its rigor is at hand—the season when pupils' musicles flourish most lavishly. The severity of these occasions might be materially alleviated if teachers were to make it a rule not to assign the participants anything beyond their powers. The names of the great classical composers look well upon a program, and are doubtless impressive to those of the audience who know anything about them, but in musical functions the ear, not the eye, is the supreme test. The average young person, no matter how diligent she has been in practicing scales and finger exercises, cannot be expected to excel as an interpreter of classical works. It takes a von Bülow or a Reinecke to play a Mozart sonata and make it interesting to modern ears. It is time that Beethoven's "Sonata Pathétique" about which some one has said that the only thing pathetic is the way in which it is generally played, should be left off school-programs. It has been too often butchered to make a pupil's holiday.

Let pupils, indeed, study such works, learn to know them in form and structure, but think well before inflicting them upon a miscellaneous audience. In one of full-dress graduates this season, of course, does not hold good, since they are supposed to be able to give a reason for the hope within them. It is not difficult to select an attractive program well within the powers of youthful players from the works of modern composers—works with which they are in sympathy and can play *ad amore*.

It is not an easy matter to get to the mind of a student or an audience in a few words what is meant by "musical form." If one has time, a good command of language, and plenty of musical illustrations at hand, it is not such a troublesome matter. But when one has not much of either, it is not so easy. In trying to explain this, we use an illustration that everyone is conversant with. It is at least carries the root of the idea to the listener's mind, be it a student

of music or the average attendant on concert or lecture.

An illustration may be drawn from the common forms of architecture. Starting at the largest musical form, the symphony, tell them that the parallel form in architecture is the cathedral, following this in descending order, comes the sonata, and this, we may say, is the church building with its variations in shape, to be sure, but with a central idea of form and utility. Then comes the sonatina, the little sonata, curtailed in its size and expression; and this may be likened to the chapel, the diminutive of the church. Chapels are larger or smaller, plain or more ornamental, as the case may be. And so it is with sonatas. But still there is the central idea or the distinguishing feature that tells one this is a church or a chapel, and so it is with the sonata and the sonatina. There is a general outline, the distinctive features that tell the composition to be the one or the other.

Then there are many kinds and styles of buildings, large or small, plain or ornate, each for a different purpose, and each following the dictates of the architect or the builder. And so there are many subordinate and "free" forms of musical composition, each following the art or the whim of the composer. Some endure for centuries and some are ephemeral and serve but a passing taste, as do their architectural counterparts.

"Oh, yes, I see; that is the man that invented the telescope." So exclaimed a young lady some years ago when looking at a picture of Admiral Farragut, standing with his telescope in his hands. This lady was a graduate of a conservatory of music; she was an excellent pianist, a fine singer, a student of musical theory, yet she thought this picture of Admiral Farragut, as he stood in his American uniform, represented the inventor of the telescope.

Now what is the point to this little story? Simply this: the insufficiency of a musical education standing alone. Music is an important branch of a general education, but it cannot take the place of that aggregation of forms of knowledge that go to make up what, for lack of a better term, we have placed Galileo on Farragut's pedestal. Nor would it have ascribed to a great modern warrior the invention of an instrument centuries old. The absence of general education among musicians brings the art they practice into somewhat of disrepute; the presence of a wider culture reflects honor on the possessor and, to some degree, on his art.

Too many young people who are very musical in their make-up have a decided objection to giving time and effort to studies outside of their limited musical curriculum. Every one in a while we hear of this one cutting off college to study music, and that one dropping out of college to give "all my time to my practice."

A general education to the extent of a high school course, at least, is an absolute necessity. Then during the winter season—the period of a teacher's activity—the rush of work is sometimes so great that many points receive scant attention; less than they

deserve, for instance, German and history, or higher rhetoric, or literature. If I may quote myself, "A musical education without a knowledge of literature is even weaker than a literary education without a knowledge of music."

MANY teachers, even those of exceptional ability, complain of a lack of patronage. Their pupils number less, possibly, this year than last—even are at present falling off—and perplexed and discouraged they accuse fate, chance, or destiny, and settle down into a pathetic acceptance of "circumstances over which they have no control." Pathetic, yes! for there is truth patios as well as tragedy in the life that is given over by its rightful ruler to the hapless antics of "fate" and of "chance." There are a multitude of details entirely overlooked by the disheartened teacher with his eye fixed on an imaginary Destiny; details are tangible and may be speedily proved, by one who will merely rouse himself to the effort, to be all of destiny there is. A hint even to the wise is necessary at times, especially if the latter have neglected their lamps and are becoming that a strange chance has sent darkness to overwhelm them. Let these, instead, criticize their own conduct and views, and examine their own consciences. Is the vivacity, the perseverance, and vital the patience which once pervaded all their work showing signs of waning? Do they consider punctuality a duty as binding as a moral obligation, and are they careful to establish over the pupil an authority which shall command a certain deference, as well as a winsomeness which shall command affection?

"Why did you leave Mr. M.?" a promising pianist was asked a short time since; "he is surely a fine teacher."

"Oh, he always had ways I didn't like, and is worse lately, if anything. I think he must have taken Hensell for a model. He is eccentric, sarcastic, overbearing, and whimsical! A fine teacher, I admit, but even one of these qualities will aggravate a pupil to the point of leaving a teacher. I understand that his class is small, and it's not to be wondered at."

This is but one of many similar instances, and always in the reasons given by pupils for making a change will be found a sketch of the teacher's shortcomings, true to the life, and as telling as a Gibson jolting. It is a mistake too frequently made to suppose that the employment, either of severity or sarcasm, will establish one's authority. The rôle of teacher and pupil must be kept distinct, it is true,—by kindness alone, since, when deference and attention are lost, both authority and pupils take to themselves wings.

"In time of peace prepare for war" is the soldier's motto. Translated into the language of the teacher this saying is equivalent to: during the summer months lay out the campaign for the winter. During the winter season—the period of a teacher's activity—the rush of work is sometimes so great that many points receive scant attention; less than they







## Violin Department.

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## THE VIOLINISTS

When one considers the violin's importance and dignified position in the musical world, the comparative poverty of its literature is, after all, astonishing. It is quite true that a few composers of the past ten decades have penned their most beautiful thoughts for the violin, and that some few composers of the present generation have contributed something of fair worth to the literature of the "king of instruments." But, on the whole, it must be confessed that the average composer is either hesitantly interested in the violin or he is incapable of adjusting his ideas to the technical requirements of the instrument. Barring the inspirations of Beethoven, Mendelssohn, and Brahms, we must look chiefly to the compositions of players of the instrument to discover instrumental as well as musical worth. Among those compositions whose chief purpose is that of training the arm and fingers, but in which musical beauty of structure and idea are of an undeniably high order, we have three sets of studies which, in every civilized country, are considered standard educational works, and indispensable to every serious violinist. I refer to the "Etudes" by Rodé, Kreutzer, and Fiorillo. These universally adopted studies may truly be termed "The Violinist's Bible." They introduce the player practically all the peculiarities of violin-technique, and carry the student from modest ability to the very essence of artistry.

Strange as it may seem, however, there are few delicate works in violin literature that suffer such neglect as these very "Etudes." An American boy or girl of the pinkest instrumental ability smiles pityingly at the neighbor who may happen to have a plous regard for these classical studies. I have heard pupils speak contemptuously of others who were "merely struggling with Rodé," while they had already sapped the musical and technical juices from our most difficult violin concertos.

I regret to say that experience has convinced me that our teachers are greatly responsible for such a state of things. It is highly improbable that many students will discover the true worth of such works if they do not receive particularly conscientious instruction. I do not believe that I am guilty of the slightest exaggeration when I say that the average teacher permits the average pupil to play the most important studies in the most slovenly manner, rarely, or never, directing the pupil's attention to their higher possibilities, nor demanding any of those qualities of excellence which are associated with the higher art of violin-playing.

Some of the "Etudes" by Kreutzer and Fiorillo may, without the slightest hesitation, be declared to be of little or no merit. Often, also, the progress of these studies is illogical, if not actually absurd. But, with all their shortcomings, they are works of monumental strength, as indispensable to-day as they were many years ago, and doubtless will continue to be in the years to come.

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## TUNING THE VIOLIN.

A WELL-KNOWN artist tells the following anecdote: One Friday morning he was visited by a very small boy who carried a very large green bag. This green bag proved to contain a fiddle of the Christmas-tree variety; and, when its diminutive owner was called upon to "play something," the fiddle was hastily

drawn from its green receptacle, tucked under the chin, and audaciously operated upon without so much as the slightest turning of one peg to facilitate play of intonation. "But," hastily interrupted the master, "is your violin in tune?"

"Certainly," answered the small boy without the slightest hesitation or trivium of conscience. "But how do you know it is in tune?" persisted the astonished violinist. "You have not tuned the instrument since you entered this room. How, then, do you know it is in tune?"

"Why," answered the boy, with unmistakable indignation, "my professor tuned it last Saturday morning." The small boy with the green bag is not an unfamiliar figure in the studios of our busy teachers. Whatever he may have been taught by his "professor," it is quite astonishing how little he has been taught concerning the art of tuning the violin. All his ideas associated with this very gentle art seem to be based on certain peculiar principles of physical contortion. His methods undoubtedly have zest and variety, and there can be no question as to his almost endless repertoire of nimble contortions. But I will undertake to describe only a few just to give you of the many that have come within my personal experience.

The favorite attitude seems to be to grip the fiddle between the knees, twisting and turning the pegs with a sort of desperation until the four strings are approximately in good tune.

A very popular method seems to be to rest the scroll on the convenient piano, scratching biographies on the latter's varnish and producing, at the same time, that nerve-splitting shriek which usually accompanies the progress of the fiddle over the piano's glistening surface.

A third method of tuning the violin embraces the two methods just described, with this additional and characteristic feature, viz.: when the string is pitched only a trifle too high, the peg is entirely ignored, and the requisite pitch attained by plucking the string with a vigor that threatens its immediate destruction.

These three methods will amply serve my purpose. I wish to call the student's attention to the fact that it is quite as easy to learn how to tune the violin with something resembling grace and precision as it is to squirm and wriggle through a process which, in the end, rarely enables the player to accomplish his object with anything like perfection.

The player should invariably hold the violin in the attitude of playing, always tuning with the left hand. Tuning the violin is really quite a knack, and it certainly requires some experience. But the method I have just advised is unquestionably the very simplest and the very best.

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## THE AMERICAN VIOLINIST AT HOME.

It is more particularly at times that the American girl, attempting to study seriously, falls short of reasonable expectations. Despite musical gifts and serious ambition, she is too apt to fritter away her time, bestowing on the merest commonplace of life an average of interest which, applied to her studies, would enable her more quickly to reach her goal. At home her environment—resulting either from circumstance or unwisest decisions—may be calculated to foster love for art, or train her mind to dwell upon work with sufficient continuity. And, what is more serious, the father cultivates a fine scorn of the possibilities of domesticity; a fine work, her surroundings, her progress, as regards her quite pitiable in comparison with the higher musical life which soon she will enjoy in the Fatherland.

Briefly, the American girl will follow in the footsteps of a vast, music-loving multitude which, through long custom, continues to trail in the path of a former and boldly assert its musical strength and independence. That such glowing hope of a future musical life abroad should influence the American girl to the detriment of her own musical advantages at home is one of the gravest results of this deplorable Europe-worship. At home she feels that little is ex-

pected of her; and her self-exactions are feeble in proportion with her misapprehension. The music she hears, and the artists by whom she is surrounded, shrivel in worth and significance at the mere thought of the superiority of art and artists which she has been led to believe is a distinguishing feature of the German musical life. Resignedly, instead of in a spirit of just appreciation, she pursues her desultory studies in a field of (to her) hopelessly inferior. Her work is colored by no element of sympathy—by no admirable zeal to be worthy of the conditions in which she is placed. It results to a degree of mediocrity that shames her natural gifts.

When the American girl leaves home and finds herself that far-away country of golden music, she little realizes that the relinquishment of customs and comforts inseparably associated with her life will cause a gap for which no "Gemeinlichkeit," no sincere hospitality, can amply make amends. Though somewhat, perhaps, to no actual injuries, she has now suffered the discomforts of a slow-progressing civilization in things pertaining to the material life. In the Fatherland she has many repugnances to overcome—repugnances to custom and feeling to reconcile with autocratic restrictions and repugnances. That wholly new experiences which, affecting her happiness quite seriously, enter into almost everything connected with her daily life. In a word, this new life abroad is not the lovely bed of roses conjured up in dreams; and the American girl soon finds that she has made many little sacrifices unreckoned with before her exodus.

## MUSIC SKETCHES.

BY THEODORE STEARNS.

## BELOW'S TRIBUTE TO SCHUBERT.

THE years spent by Dr. Hans von Bilow in Hamburg marked an important era in the musical life of northern Germany. His orchestral concerts not only brought many of those soloists who were gradually straggling from the stage, but they again before the public, but found also numerous new lights on the horizon. For a time, not far from Bilow's death, he advised the famous pianist-conductor lent a last glow to the dying group of artists who had buried Wagner and Liszt, discussed Schumann's latest creation together, and now, solitary and more thoughtful, clung to the last gathering place where those who had seen the new Romanticism of German music appear, now looked at another dawning of young music, new artists, and the progress of composition that hailed the coming twentieth century. This they did, with hope or distrust, each after his own inclination.

At one of these gatherings Madam Schumann-Heink sang some of Schubert's songs. Bilow had passed a bad day, so one who there told him. He was irritable and excessively sarcastic. But as the concert continued he was to see in the walk and the drawing near to the piano, rest his elbow on the instrument and gaze thoughtfully into the night without. The music was the cry of "The Miller's Daughter." It is a beautiful tale of life and fate, this cycle, and as the accompaniment modulated softly between the songs, the spell was complete.

Long after the last chord died away Bilow stood silent and thoughtful. There was little disposition on the part of the others to break the silence. "What wonderful simplicity," exclaimed von Bilow, at last. "What a beautifully-poetic insight Schubert had into nature and humanity." As he continued, half-spoken to himself, he turned over the pages of the music book. "First there is the miller," he said.

"Segerly aroused by the mill-wheel and the splash of the water to go out into the world." ("Whither?" asked he himself.) "And then the maiden appears. How beautifully Schumann has composed it. I think of this last of the cycle," babbling brooklet, crowning a little lullaby over the fable of the rustic lovers. Even the careless insensibility of the water is depicted in the music. And they who Schubert depicted! Oh! far more than that—he lived and suffered."

## Musical Items.

The initial performance of the "Passion Play" took place at Oberammergau, May 24th.

The election of officers of the Manuscript Society of New York has been postponed two weeks.

PADEWSKI was presented with a silver watch by the New York College of Music students.

The Cincinnati Music Festival, one of the features of May in musical affairs, closed with brilliant success.

EMIL PAUR has been elected conductor of the New York Philharmonic Society for the third term. The salary is \$4000 a year.

In Holland a law has recently been passed requiring pianofortes to pass an examination before a government official before playing their trade.

SIN ARTHUR SULLIVAN has arranged, as a march, his setting of Kipling's "The Absent-Minded Beggar." The song broke all records with regards to quick sale.

His celebrated tenor and Wagnerian singer, Heinrich Vogel, died recently. He was also a composer of songs. "The Stranger," one of his many ballads, being well known.

In the twenties are the composers Edvard Lassen and Carl Goldmark. Each has just celebrated his twentieth birthday, and each is still actively employed in musical work.

The total expenses of the season of the Chicago Orchestra, Theodore Thomas, conductor, were \$123,000, and the receipts \$106,000, leaving a deficit of \$17,000, and the managers will pay.

PETER FANKENBERG, a Swiss composer, has been given the prize of 625 marks for the best music for the song to be sung in competition at the great singing festival to be held in Brooklyn in July.

The vocal department of the Women's Philharmonic Society of New York closed a brilliant season with a concert in the Chapter Room of Carnegie Hall, under the direction of Madam Anna Lankov.

MR. E. A. MACDONELL was represented at the Crystal Palace concert the other day, when his "Concerto in D-minor" for piano and orchestra was given for the first time in England, with Mme. Carreño, soloist.

EVERYBODY who for the past twenty years has listened to the "Bells of Corneville" will be shocked to hear that Corneville has no bells. Therefore the little village is passing the hat around for subscriptions to buy a bell.

CHICAGO is to have a musical college on the lines of the Art Institute, where music is to be taught for music's sake, if the plans now under consideration do not miscarry. Bernard Ullrich is at the head of the enterprise.

HERMAN RITTER, who has lately returned from a concert-tour around Europe, is making preparations to bring his famous viola alto to America next season. Ritter's repertoire includes "Harold Symphony" and Schumann's "Viola Sonata," opus 106.

In 1883 three now famous men were at the University of Strasbourg—Roentgen, Paderewski, and Tesla. Then Roentgen was a Professor of Physics, Paderewski was an Instructor in Music, and Tesla was installing the electric-light plant at the university.

RICHARD STOKES WILLIS, the musician and poet, died of heart-failure at Detroit last week, aged eighty-two. He was born in Boston and educated at Yale. His first venture in the publishing business was with the *Musical Times*, afterward known as the *Musical World*.

SILOTTI and SAPPELLIKOFF are having a marble bust of their teacher, Tchaikovsky, executed by the

Russian sculptor, Robert Bach, for the foyer of the Gewandhaus, where, later on, a similar tribute of gratitude will be paid to Liszt by the first-named pianist.

PETTERSON of the human voice thrown upon a screen at the Academy of Natural Sciences, in Philadelphia, created enthusiasm among the scientists present. It was demonstrated that the vibrations of each separate tone of the human voice possessed its own individual geometric figure.

For a prize of 15,000 francs offered by the authorities of Kensington for the best popular opera—or one which will become popular—there are over four hundred competitors. And, to deal justly, the luckless authorities will have to hear the four hundred or more operas played from the original scores.

MARCELLA SEMBRICH, the operatic prima donna, will take to her home in Dresden next month, as tangible evidence of the public's recognition of her art, a sum approximated at \$85,000. This little fortune will represent her earnings during the six months of her professional activity in the now ending season.

WHILE experimenting with a fluted, flexible brass tube Edison discovered that, by simply blowing through it, distinct flute-like tones were obtained. Other tones in an ascending octave were produced by increased pressure of breath. This discovery may lead to the manufacture of a new musical instrument.

BOITO has brought nearly to completion his opera, "Nero," on which he has been at work for many years. The chief characters are Nero; Simon; Magnus; a vestal; and Elara. The work is in five acts, and includes the scene of Nero fiddling while Rome is burning. The composer expects to produce his opera in 1902.

THE Sousa Band has arrived safely on the other side, and on Sunday afternoon, May 6th, played for two hours on the Champs de Mars, which is the very center of the Exposition grounds. A concert was also given in the Art Palace, which was more select in its character. There is every reason to believe that the Sousa tour abroad will be a triumphant one.

THERE has been incorporated in New York an "American Institute of Music." It is designed to establish "an institution to encourage and develop musical talent, to provide popular musical instruction, to maintain a musical library and museum, and to erect and maintain a suitable building." Mr. Frank Danrosch is one of the leading incorporators and trustees.

PEROTTI is a rapid writer. Recently there arrived in Rome from Lombardy a band of pilgrims led by Cardinal Ferrari. The night before their reception Cardinal Ferrari asked Perotti to compose an appropriate piece of music. During the night he wrote it, early in the morning it was released, and before noon it was performed in presence of Leo XIII., who warmly congratulated the composer on his rapid turn-out.

DENISO the month of June Mr. C. H. Richter, Director of the Academy of Music, Geneva, Switzerland, has engaged the services of the well-known pianist, Edvard Liska for a series of lectures. These lectures, or courses, or lessons, will be similar to those given by von Billow at the Raff Conservatory in Frankfurt. The lectures by Edvard Liska will be given at the Académie de Musique, 4 Boulevard Helvétique, Geneva, beginning June 15th.

One of the great features of the performance of "Samson," by the People's Choral Union, of New York City, May 19th, at Carnegie Hall, was the chorus of one thousand voices. Handel's work had not been heard there for a quarter of a century. It was a matter of regret that such a production involving so large a preparation and such eminent talent, could not be heard more than once. But the fate of the higher class of oratorio music.

BROOKLYN will be the scene of an elaborate musical festival lasting from June 19th to July 4th, inclusive.

It will be officially known as the Nineteenth National Sængerfest of the Northeastern Sængerbund. Six thousand singers from the States of New York, New Jersey, Connecticut, Rhode Island, and Maryland, and delegations from certain Western States, will participate. The orchestra will number 125 musicians. At a *matinée* concert 5,000 school-children and 600 women will sing.

EDWARD STRAUSS and his fifty artist-musicians will arrive in New York on the Steamship *Andale* about October 18th next. A great popular concert will be given at the Metropolitan Opera House, New York City, when Herr Strauss will play a new waltz composed especially for the occasion, entitled "Welcome to America," as a compliment to the American people. The tour of the orchestra will take in the whole continent of North America, including Mexico, the Pacific Coast, and Canada.

FROM June to September there will be an international music exhibition at the Crystal Palace, London, to illustrate the progress of musical art during the nineteenth century. It will include the musical instruments and appliances constructed or in use during the last hundred years, musical manuscript type-printing, a loan collection of instruments and pictures, and a number of modern oil and water-color paintings on musical subjects. There will be lectures, historical concerts, and other musical attractions.

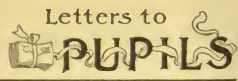
MAY 10th Paderewski, with his wife, sailed in the *Oceanic* for Europe, a number of friends witnessing his departure. Paderewski, it is said, takes with him from this country over \$170,000 as the profits of his recent tour, so he is justified in stating that "he found no lack of appreciation as compared with former years, and is financially satisfied." He will go to his villa at Lausanne, Switzerland, where he will put the finishing touches to his opera, "Manru," which is to be produced in November at Dresden under the direction of von Schuch.

THE Grau Opera Company will start back from Europe October 20th, and proceed direct to San Francisco, where it will remain for three weeks. As no grand opera company has ever visited San Francisco since 1860, when Patti and Tamagno sang there, it will be an epoch in California musical history. The company, which will number 225 persons, will arrive in New York October 27th, and cross the continent by special train. In returning it will be heard in Los Angeles, Salt Lake City, Denver, Kansas City, Lincoln, St. Paul, and Minneapolis, from where it goes direct to New York, where the season opens December 18th.

SIN GEORGE GROVE, who was born at Clapham, Surrey, in 1820, died in London, May 28, 1900. He was educated as an civil engineer, and was at one time associated with Robert Stephenson. In 1862 he was taken to the Crystal Palace Company. Later he was editor of Macmillan's Magazine, and one of the principal contributors to Dr. Smith's "Dictionary of the Bible." He also edited "Dictionary of Music and Musicians," contributing valuable biographies of Beethoven, Mendelssohn, and Schubert. In 1862 he was appointed Director of the Royal College of Music at Kensington, a post he held until 1883. He was knighted by the queen in 1883.

VERDI has been obliged to pay 25,000 francs taxes for earnings at his own expense, a fine levied for indigent musicians in Milan, says Mr. Pincé. The expense has been no less than \$100,000. The balance was paid in 1896, and is now nearly completed. Sixty men and forty women will be provided for at once, and the funds are invested in such a way that in a few years a larger number will be provided for. The portrait medallions in the large arena may be taken as indicating who Verdi considers to have been the eight greatest composers of Italy—Palestrina, Monteverdi, Frescobaldi, Scarlatti, Marcello, Pergolesi, Cimarosa, and Rossini. Verdi's own portrait is nowhere to be seen, nor even his name. In the chapel of Verdi has not been a place in which he desires to be buried.





JOHN S. VAN CLEVE

To E. T. L.—Since you wish my opinion as to the importance of memorizing, I must begin by a very revealing remark, that is, I do not think that can be much real musicianship, particularly upon the piano, without it. An orchestral musician need not memorize, and, indeed, it would be near to an impossibility for him to do so. In the case of the pianist, however, the relation of the mind to the instrument is quite another thing. First of all, the pianist and the organist are, in effect, a small orchestra in one individual, and the many interwoven threads of musical thought to be carried forward at the same time require an action of the mind much slower at first, and much swifter at last. So, then, the pianist must act otherwise than the orchestral leader. You say that your pupil plays quite accurately when reading the notes, but makes many errors when trying to remember, and play without the printed page. That simply means that there has been no real memorizing at all. There has been probably some vague general grasping of the musical structure such as an ordinary observer would get of a beautiful cathedral, but there has most assuredly been nothing of that minute analytical observation which a professional architect would give to the same cathedral. Now what you must do is insist upon your pupil's acquiring some solid rudimentary knowledge of the principles of musical theory, or the grammar of tones. The highest enjoyment of music is connected with the perception of the processes in the constructing mind, and such perception is out of the question till the rudiments of harmony, rhythm, and form are made like second nature. Compel your student to memorize. Though the amount be very little, let it be done thoroughly, and another thing, let it be that she keeps what she has attained. Believe me, the great masses of linguistic, scientific, and other knowledge amassed by the mighty scholars of the past were made more by retention than by flimflamming. Have her take the very smallest part of the music which makes an intelligible musical thought, and repeat this accurately many times, now fixing the attention upon the letters, then upon the lengths, then upon the fingers, then upon the phrasing, then upon the shading, then upon the rate of movement, or tempo, thus getting one aspect of the music at a time clear and indelible. Even should it be necessary to go over it from twice to ten times holding each of these elements before the mind, take the time. That you must secure is absolute accuracy, which is the result of perception absolutely clear and automatic. That can be inappreciably secured by a patient wedding together of two things: first, thought; second, time. Clearly think it through, and repeat it enough to bring the result. It is well enough to have notes before one when playing accompaniments, or when looking through things casually, but to play with the heart, to make the music grow forth from one's own self as if it were a spontaneous improvisation, it must be solidly planted in the automatic memory, so solidly planted that nervousness, or ill feelings (not amounting to sickness) or any other embarrassment can have no appreciable effect upon the player. You need not demand that your pupil memorize everything, but by all means require the memorizing of the best music which she studies, and keep this going uniformly and evenly.

To L. P. S.—You ask whether the pupil should be required to count aloud. Yes and no. Part of the time you should count yourself, because you will probably get the time more exact than the pupil. Then, again, you should demand of the pupil that she count while reading the fingers to do their work; next you should require her to do the work with mental counting; and lastly that she should play

without thinking of the time at all, but letting the inner pulse of the music beat itself out naturally. This last stage of development is that in which the concert-player does his work, but be very careful not to be in a hurry to attain it. It would be well, as I think, also to use metronomes in all your teaching. We must never forget that Chopin, who is supposed to be the very arch-lawbreaker as to strict time, the very inventor of the tempo rubato, always had a metronome upon his piano, and not for looks merely. He used it all the time. Your pupil will always say at first, "I cannot play with that thing ticking, it puts me out." This is amusingly naïve, for they are out at all the time, but do not know it, and the relentless, remorseless, unremitting, unemotional tick of the metronome tells it. In closing I must add, however, that, in securing the beauty of living rhythm, one of the three cardinal beauties of music, you must not put your dependence upon any one thing exclusively. Nothing is easier in music-study than running into ruts. Above all, do not trust in patent short-cuts. There are ways of facilitating music-study, and the bright educators of America are hard at it trying to take the unnecessary stones from the path of the ambitious music-student, but when all is done we cannot render the work less in amount, we can only make it less disagreeable. Get good time at all costs, for without it nothing else can give you music.

To H. Y.—Your letter is an interesting one, but it covers more ground than I feel can be answered to my own full satisfaction in the space allowed to these letters. Let us try, however.

The accounts you give of your work up to the age of 17 show that you are very likely one of those quick-witted American girls who learn music easily; indeed, too easily for the best results. That is, too easily if you are deprived, as you say, of the stimulating effect of city life and the direct instruction of a master. You say that you know nothing of theory, and ask if it may be effectively pursued alone. I should like it if it may be effectively pursued alone, but honesty will not grant me permission. The beginning of musical science is one of the most dry, abstract, and fatiguing studies known, and though afterward "it yields out the precious fruits of righteousness," perhaps, but certainly the delicious fruits of musical pleasure to them that are exercised thereby, it is eased in a most stubborn and stout crust. No, you can scarcely do much good with theory entirely alone, but that is a subject which can be very effectively taught by written instruction, and many able musicians are at work in that field. At once secure a course of written lessons from some master of reputation, and the difficulty will be solved. As to the studies of Mr. Mathews, the graded studies, I consider them admirably selected and arranged, and could advise you to continue them in direct order. The "French and Technic," also, is to be taken as daily bread throughout your whole life. There are many facts in music which are not in the least of the nature of facts; *i. e.*, information to be once obtained, then to lie dead in the recesses of the memory, but they are of the nature of seeds, which are to be planted in the living substance of the thinking and feeling spirit, and are there to be fructified by the life which is in us.

If you can now play music as difficult as the Schumann "Nocturne" in F major, and if you love such genuine beauty as lies in that and any similar works, you are beyond a doubt, musical, and if that be the case, you owe it to yourself to cultivate this inbred talent, as best you may under the conditions of your environment. With two hours a day you may do a vast deal. By all means, however, try to go occasionally to some distinguished teacher during a few weeks, broken isolation would deaden the greatest genius in mind and body. Try to get some contact with the world of heard and discussed music. Attendance upon such meetings as the various State associations of musicians, and still better, the Music Teachers' National Association, will do you a vast deal of good. If, as you say, your hands are very small, and octaves pain-

ful, you must try gently to increase your arch of knuckle, but be very conservative about it, for a little impatience may cost a terrible price. If you cannot enlarge the hand, however, be content to do the music which lies within its reach, till the Janko keyboard is made better and becomes more popular. I have no love, let me no braunishing influence of isolation, but your love for the art and your desire to reach proficiency.

To G. H. H.—Touching the first of your three questions, as to the length of time needed to become a proficient pianist, there are two great difficulties in the way, which lie within the mere number of hours cannot be taken as the only criterion, for the quality of the work done is more important than the actual amount; second, the difference of natural aptitude is extreme, and one may do in one thousand hours what another needs three years to achieve. But as the beginner starts very often in one of these conditions of life, let us try to answer you. I should say that if you are eager to learn, and if your mind is not below the average of general capacity, and if you can secure your time at such hours as will enable you to work under good conditions of concentration, concentration, and vice of elastic mind, not when you are out, you may attain the degree of ability which you covet in anywhere from three thousand to five thousand hours. That does not mean that ten thousand will not be useful, and that there will be no realms for you to conquer when your five thousand hours of drudgery are passed. Long before the first thousand hours have passed, however, you will find much improvement, and a great satisfying delight in your work.

As to your second question, how you may learn to read at sight; that is, to a very large degree, a gift of Nature, and sometimes it is not attainable even to good performers. You can, however, by keeping at your work with slow analytical accuracy, gain this power by insensible degrees. Do not trouble yourself as to reading at sight, for that is merely a matter of convenience, and neither implies good playing necessarily, nor interferes with it.

As to your third question,—how you may keep your fingers supple during your three months' separation from a piano,—I would recommend the finger gymnastics of Dr. Ward Jackson. You may find some benefit in the careful and moderate employment of such extraneous aids, but do not be too sanguine. After all, to play the piano you must play the piano; and to know music, a very vast undertaking, you must study music.

Be brave, and do the best your circumstance allows, and if the poet Young knew anything about the law of the moral world, "You do well, do nobly: angels could do no more."

FRANKLIN TAYLOR relates that a rather inexperienced student had composed a trio, which was to be performed in private on some special occasion, and which some of us had the greatest curiosity to hear. All appeals to be allowed to be present at a rehearsal had been met by a decided refusal; nevertheless, we were determined to hear it, if possible. Accordingly, by a little management, we were permitted by the landlord of the house in which the rehearsal took place to listen to a very poor composition. We thought that the "ello part was a mere duplication of the bass of the pianoforte part, and, worse than all, the whole thing was an absolute imitation of Mozart! In fact, we were very much down upon the poor man. Judge of our astonishment when we were after the composition not being ready, a trio of Handel's had been played instead!

In no other art is demonstration so difficult as in music. Science fights with mathematics and logic; poetry yields the golden, decisive, spoken word; artists have chosen Nature, whose form they borrow, as their judge,—but music is an orphan, whose mother and mother-in-law are names; and perhaps in the mystery of her origin lies half her charm.

## THOUGHTS SUGGESTIONS AND ADVICE Practical Points by Practical Teachers

INFLUENCE OF PARENTS.

CARL W. GRIMM.

PARENTS take a great part in the success or failure of a teacher's plans. When the pupil is musical, and his parents are musically educated, assisting the teacher in supervising the practice of the child, then success is assured from the very start, and teaching is a great pleasure. But what is to be expected when the pupil and parents are unmusical and when the parents thwart the teacher's plan continually? It may happen that the pupil is musical and the parents are unmusical. If the latter do not interfere, good results may be obtained nevertheless. If the parents are mediocre, and if their "amateur" children, as it often occurs, dictate to the parents what they must have the teacher do, then matters become anything but agreeable to a conscientious teacher. He feels that he not only has to instruct the pupil, but the parents besides which is a laborious task to do, because, the older the person is, the more difficult it is to convert them. Some parents are as pleasant as possible to the teacher, but the unreasonable dictates of a pretentious musical relative or friend may cause a great deal of trouble to the instructor. A truly musical person can infuse quietly new life into a community, and stand out as a shining example of what students should strive after. It simply goes to show that we are greatly influenced by our surroundings, and, if they are good, we will be inspired with noble thoughts and deeds.

OLD STAND-BY FAULTS.

HARVEY WICKHAM.

THERE are certain faults so commonly met with in piano-playing that they have become regular old stand-bys, and the teacher who has no reliable method of correcting them may as well renounce the teaching business. Among these hackneyed errors are the habits of anticipating the time of the left-hand part, of playing scale passages with a staccato-touch from a stiff wrist, and of allowing the first joint of the finger to collapse, especially in forte passages or when playing chords in awkward positions.

The habit of anticipating with the left hand is usually due to weakness in that member and timidity in using it. As a consequence, it is not lifted so far above the keys as the right, and, as both start down at the same time, of course the left arrives at its keys first. Remedy: lift the left hand and the left fingers, and use them with the same freedom of motion as the right.

A finger-legato will be developed if the pupil is made to play scales at a very moderate tempo, one hand at a time, lifting the fingers high at the last instant before striking, and not holding them in the air the whole time. The muscles of the hand must also be taught to relax as soon as the stroke has been delivered. Patience, firmness, and care on the part of the instructor will do the rest, providing the pupil's power and touch.

The collapse of the nail-joint is perhaps the most universal fault of all. To it is due the lack of brilliancy in most playing. Often the arm is forced into improper use and the whole playing mechanism is brought into a lamby state of rigidity, simply because the finger-joint is not strong enough to deliver the stroke to the key without half of the power being lost. No particular difficulty is to be met with in strengthening this part. Constant attention to it, and a few simple scale or finger exercises played with great motion of the finger and as much power as can properly be used, will suffice.

CAREFUL STUDY OF PIECES.

E. A. SMITH.

A STUDENT was preparing a concerto for concert use, she had been studying it for several weeks. Upon being asked who wrote it, and in what key it was written, and which opus it was, she was unable to answer. That she knew so little about these important points only emphasized the fact that she was studying very superficially. Imagine one reading a book and knowing neither its title nor the name of the author, or describing a flower knowing not its name or color. Before one can thoroughly appreciate the works of the masters some knowledge of harmony is necessary. Americans have the faculty of doing things haphazardly. They are ready to do them well—and art must therefore suffer.

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ETUDE SCRAP-BOOK.

THALFON BLAKE.

A USEFUL and valuable collection of articles on any special subject—such as voice, violin, etc.—may be made by "clippings." A scrap-book, either one such as found in stationers' stores or a "home-made" one will do.

If one wishes to make a scrap-book, it can easily be done by tearing out every page (two out of three if the paper is thick) of an old ledger, or any similar book. Into this book may be pasted all articles upon music in general, clipped from the newspapers and various home journals, if the collector does not care for a particular department of musical study.

The chief assistance such a book gives to the student, however, is when the clippings relate to one study only. Thus, whether the subject be piano, organ, voice, harmony, violin, or what you will, it is evident that in time highly instructive and entertaining data can be brought conveniently together, either for study or reference.

Aside from any ultimate value such collections may have, as collections, it is a good idea for teachers to encourage their pupils to make them. It necessitates the reading of music journals, whereby untold benefit accrues to the student; and it awakens an interest in music in even the dullard, for there is a fascination in searching for "good things," scholars in hand.

Even the oldest of us must confess to this, if we wish to sustain our reputation for veracity!

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EXPRESSION STUDY.

PERFEE Y. JERVIS.

EXPRESSION STUDY, separate and apart from pieces, ought to form part of the daily practice. Take some studies, say the first five of Duvernoy, opus 120, and play them in every conceivable way; for instance, the first time through accent on every beat, the second time play legato without the slightest accent, the third time staccato, the fourth time fortissimo throughout, the fifth time pianissimo, the sixth time crescendo from beginning to end, the seventh diminuendo to the end, then *cresc.* Again play through, following the expression marks; after that vary the expression with each repetition. Then play through, accenting some passages, playing others without accent; also with legato, staccato, and all variations of tone-er he trained to distinguish between legato and staccato.

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BIOGRAPHY AND HISTORY.

THOMAS TAPFER.

The great value of biography as a preparatory study to history lies in the fact that it brings us face to face with great men of the world. We become interested in their doings, we are students of their activities. Everything is striking because it is presented to us

in human sequence; in a manner at least somewhat related to that of which we know. We see great men act, not as great men so much as natural men.

As we follow the sequence of action in a biography we are present in a man's world of activity, in his home and in his workshop; we assist in his tasks, in his joy of labor, in his sorrow. As we follow him, observing his work, we scarcely realize that he is making history in his every action. The Man and his Doings, these are the heart-beat of history; they are the power which shall change forever the environment and heritage of everyone.

Multiply the man, and biography becomes history. Then we observe him less as a unit than as an influence in which he shares: one unit active in the world's *zeitgeist*. But learn of him either individually or not, we yet come to know that the decisive battles of the world, in things physical and spiritual, are not the names of emperors, but the names of those who stepped forth when the moment came.

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HOW TO TELL WHETHER A PIECE IS IN THE MAJOR OR MINOR.

MADAME A. PUPIN.

VERY many good piano-players confess that they cannot tell whether a piece is in the major or minor without playing it, or perhaps looking at the end, to see if it closes with a major or minor chord. Various rules have been given, from time to time, for discovering the key, but they have been somewhat complicated. The simpler the rule, the better. I do not remember seeing in print the following simple rule:

The tonic chord of a piece generally discloses itself in the first measure. The tonic chord of a major key and the tonic chord of its relative minor have two notes in common. For instance, the tonic chord of C-major is C-E-G; the tonic chord of A-minor is A-C-E. A and E are common to both chords. In glancing at the beginning of a piece with no sign of a key, if G is seen before A is seen, it is in the major; if an A is seen before a G is seen, it is in the minor. A would be the sixth of the key of C-major, and would have nothing to do with the tonic chord of C-major; while it would be the tonic of A-minor. G is the fifth of C-major, and has nothing to do with the key of A-minor.

So one has only to look for the fifth of the major key, but if, instead of that, the sixth appears first, then the piece is in the minor.

Open the first book of Cramer's "Studies" and for an exercise go through it and name the keys. The first is in C-major, for it opens with the full chord. The second is either in G-major or E-minor. The tonic chord of G-major is G-B-D; the tonic chord of E-minor is E-G-B. The first note is not E, but G, and the exercise is founded on the tonic chord of the minor. The next study is either in D-major or B-minor. The tonic chord of D-major is D-F-A-sharp-A; the tonic chord of B-minor is B-D-F-sharp-A. As the first three notes struck are D-F-sharp-A, it follows that this study is in the major.

If any one will go through several books of Cramer's and Czerny's "Studies" in this way, he will not only learn to discover the key at a glance, but he will find it more fun than trying to guess countdrums.

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MUSIC AN EDUCATOR.

CECIL CARL FOSTBETH.

IN intellectual development no other study can equal music for contributing stimulus to the mind in a high degree. It necessitates concentration and precision of thought, and is closely allied to mathematics in its demands upon the calculative faculties. The leading pedagogues of the day freely admit that a good musical training is indispensable to a well-rounded development, and that, introduced into the school curriculum, it becomes an aid to concentration, systematic study along all other lines as well.



## FIVE-MINUTE TALKS WITH GIRLS.

BY HELENA M. MAURICE.

## THE MUSIC A GIRL PLAYS.

For our talk this month, I am going to take as "text" a paragraph found in my journal of last summer.

"Whenever I pass a grand tree which has been recognized as one of Nature's masterpieces, and accordingly securely hailed about so that no impious hands may touch or deface it, I cannot but wish that it were possible to iron-leave every musical masterpiece from the disfiguring hands of those who have never learned to reverence a great work."

This paragraph was probably reminiscent of many revivals attended during the spring and early summer, whereat dear, smiling young girls tempted things too great for them. It is a mistake, you know, to think that people will not be interested in you, but the same music which they hear from the professional musicians. During the winter the music-loving public have been repelled by the old, hardy musical growth, the "everblooming musical plants," as we might call the virtuosi, but in the spring we look for quite a different sensation as the fresh young musical sprouts, white-draped, put forth their young endeavors, and all the world is interested to know what music has accomplished in the way of new, fresh, dainty growth. You are as the slender, young sapling, and it would ill beseem you to attempt making as great a "show" as a great, bloomed-over tree. The simpler the music through which you first address the public, the more pleasing an impression you will make.

As simple gowns and simple manners best become you, so simple music, which trieth lightly off your fingers, is best suited to your youth. To do a simple thing with ease and grace is far better than to do a difficult thing with visible effort and straining.

You girls of America may be said to be under the discipline of freedom, so free and untrammelled are you in every way. In your studies as in everything else. Like children put upon their good behavior; the very trust imposed upon you by so great a liberty wins you to the only discipline worth the while—that is, self-discipline; and this very freedom which is given you as a sacred thing which you will not violate is a more severe restraint than all the petty restrictions put upon girls of other lands.

Gratifying all this to be true, you will, perhaps, think that you detect something of spleen in the opening paragraph; but let us consider this freedom musically, especially with regard to what you play, and don't be too sure about the spleen until we have talked a little about that word "respect."

If you are the right sort of girl (and you know what I mean by that), your teacher is apt to allow you considerable liberty as to what you shall play. Very often, in different studies, I have seen a teacher place a pile of music before a girl and let her make her choice, or run through half a dozen things at the piano and let her say which she will learn. Often I have known girls to disagree with their teachers as to what they would like to play, and to do so with a play which suited their own fancy. Did they always play the better for that? Evidently not, for a girl knows best herself what is good for her. For the most part that is so, but it is often invariably true, then, that a girl needs some advice. Of Queen's Gardens, so full of wise advice to girls, her words I trust Ashmore have attained such fame, nor need I ever write a line for musical girls to read.

In the main, you girls do know what is good for you, but, to use a big simile—do you remember when our country gained her independence, what a very simple affair being free seemed to be, and now, if you are a "timely" girl, you know how very complex freedom and liberty are proving to be. What is true of the Nation may be true of the individual. A girl who thinks for herself needs other advice than she who has her thinking done for her, and, as regards

what you play, the whole gamut of music being open to you, a little talk of wise, sensible limitation should not come amiss.

Do not think that I must try to play everything you hear. Indeed, I know how difficult it is to let the beautiful things alone, and after having heard one of the great virtuosi play a masterpiece, and the appearance of ease, it is almost impossible to believe that you, too, cannot do likewise. I do not doubt that you do this innocently and without a thought of "disrespect," and yet, if you heard of a student of architecture, with no more knowledge of his art than you have of yours, attempting to erect a cathedral, would you not say that his very presumption proved him lacking in a proper respect for such a great work? You would agree that to every great work must be brought an equally great intellect.

In a way, it may be said that every attempt to master a classical work is a building plan. If you have the years, experience, and classical education which will enable you to build grandly and massively as we intended, all is well, but if you bring to your work but youth and inexperience, then I am afraid that you will build but a rude hut, at which people will point with scorn and say: "That classical music! How ugly!"

That is why it is well to give your time with the musical masterpieces and to respect them. And, as for "respecting," I like that old-fashioned manner in which people were wont to use it, as "to face," "to look toward," as "Palladio adievert the front of his house should respect the south." Do not spoil the masterpieces by an illiterate familiarity with them, by careless "just trying over," or pulpit attempts at them. Let them be something to "look toward," to face with brave and reverent ambition on your journey to the musical Parnassus.

In the meantime there is an abundance of good music by thorough, thoughtful musicians which will lead you up to the masterpieces, and which will illustrate beautifully all the talent you may possess until, by listening to really great musicians interpret them, as often as you can, by looking at them until every detail of form is engraved upon your memory, and their intent and purpose clear to you, you bring to them a depth of thought so sifted and refined, and a reverence so warm and humble that you will work, as Michael Angelo or Raphael would. Until then, do not handle a musical masterpiece, any more than you would the Washington Elm.

## FROM THE MUSIC-CRITIC'S NOTE-BOOK.

BY FANNY ORANT.

## WHAT IT MEANS TO BE AN ARTIST.

PROBABLY the successful artist will rise more vital in one evening's performance than the usual experience of life call for in a month of ordinary events. A little time in the empyrean is glorious, but its reaction is often disastrous. If the reaction has to come in a cold, barren clock-room, the artist is in danger of life from the draughts or the chill of the place. We remember with infinite regret how Emma Abbott had pneumonia and died from a cold contracted in operating a Western opera house with the thermometer at zero on the stage. No so long ago I met — in a perfect hole of a room where he had to wait "between acts." He was a slight, white, trembling, trembling from the exertion that had made a big audience about with applause.

But if they had seen him within the scenes, sick with influenza waiting in a miserable little place to recover himself, as we were!

It was necessary, too, for him to start off at once on the cars to get somewhere at once.

I don't wonder that he was poor and taciturn. I met — once, also, divinely beautiful, with her gracious bearing as she captured another great audience. And behind the scenes, in a barren, dirty,

little green room alone, horribly sick with a nervous headache, shivering with a fever, and suffering, waiting through a long wait for her turn to appear before the audience and to smile and greet them as only — can.

Then I have seen artists "strung up" by the excitement of their own natures until they were quite ready to go over all the program again until their blood grew out exhausted and the poor artists and their thousands stood a good chance of a complete collapse. The last soprano on the list had a cold, and to make a sound with a singing voice was an impossible task: yet the splendid creature rose superior.

These are a few incidents of more than I could count. The moral of it all is this: we must have our artists.

Very well, dear public, pay them well and give them sympathetic encouragement in good time. When we read of — dying from strong drink, of — despair that he "has to hohohoh" with a lot of guiding loafers who have certain exasperating powers all in their own hands; of — needing a "good friend" to save her from absolute starvation before she can get a hearing; of — of all these are real incidents of old, fat, homely before her glorious voice can win her any place in opera that gains for her a dollar; of —, a better singer than the whole set, that gives it up as a hopeless case and sings no more, it is all enough to make the angels weep.

The artists who, with money and success, is a hard one. The public ought to be quick to see merit and to pay it well with no delay.

## AMBITIOUS MEDIOCRITY.

I do not in the least agree with that glorious song bird, Madam Sembrich, of the school of the bel canto is going to be obsolete. What we want in the concert-room are Patti and Sembrichs, Campaninis and Marias. If the opera or concert is crass dull to me I will save the day and console the audience if it is Sembrich singing or a Patti. Work for it, girls, and you will be able to understand the voice.

There was a singer who boasted that she had five tones in her voice.

"Oh, but you should hear me sing those five tones," quoth she. Her proper place was at the wash-tub. The artists who, with money and success, is a hard one. The public ought to be quick to see merit and to pay it well with no delay.

Because they had a "pull" they found places to sing with various directors, and filled the scene to the last study month, while the musical organizations went to pieces through the dullness of the concert. For certain it is that there must be interest in a concert to keep up the support of the public.

When the concert-room becomes a bore, it is not surprising that the public takes up on songs, be it walk, rag-time, and goes pell-mell into the vilest until its nauseating qualities grow too apparent; and after, well, perhaps, after that the public takes up strong drink or religious persecution or cock fighting to console itself. I have never heard of any sort of treatment that would touch ambition or mediocrity. It continues to grow up everywhere and makes money while it it a pull.

To protest against the poverty, that hard lines of really meritorious organists, violinists, pianists, pianists, is of no profit to them unless they have the possibility of getting a hearing, which is manifestly one of the questions as long as the whole scene is taken up by the ambitious mediocrities that are one of the crying abuses of the musical life.

So CONTROLLING is the force of custom, so binding is the slavery to which that artist is condemned for the preservation and increase of his fame and fortune, that even the best disposed and most courageous artists among whom I have the presumption to count myself — find it difficult to defend their better selves from the deleterious influence of those whose aim is selfish, confused, and in every way unworthy — List.

## MUSIC TEACHING AS A BUSINESS.

BY E. V. CALNEK.

IN reading the many interesting and helpful articles published in THE ETUDE it seems to me that the more practical side of this subject has been rather neglected. Does this little sound mercenary? Well, how many of us pretend to be teaching this music and are nevertheless studying from more love and altruism? How many lawyers pretend to be expounding law from mere love of justice? How many doctors are working merely to relieve suffering and prolong life? The laborer is worth his wage; and, the better prepared and the more energetic we are, the more we are worth.

The true teacher of to-day must be a widely-educated, broad-minded person. He should teach systematically, thoroughly, as well as with love and enthusiasm. With all these qualifications and requirements come the average teacher of music hope for even a fair share of financial success! Of course there are a few, as at the head of every profession, whose talents and opportunities have been great and their energies equally so, to whom this article will not apply, for these fortunate few are in a position to demand what is just, and to obtain their demands. The number of persons teaching music is great, and seems to be on the increase. But the number of persons fitted by natural disposition and acquired knowledge to be true instructors is small.

The fact is that any person is free to engage in this pursuit, no matter how ignorant and ill fitted he may be. Thus, people teach music who could not practice either law or medicine without first passing rigid examinations.

A feeling of incompetence, and the fact that frequently it is not entered upon as a serious business or as permanent employment, lead to a willingness to lower the charge on the part of many; the consequence is that we fall into public contempt. This is a fact, and these problems face every teacher of music to-day and must be solved.

Let the teacher who early opportunities were not very good and who has not kept up well with advanced thought of the day in the teaching of this study, take some good magazine (THE ETUDE alone is a liberal education); then supply himself with some good systematic course, whose general lines of instruction he can follow, even though he be unable to attend any modern college or summer course, and renew his interest and his knowledge in this way.

No one would teach any other science without well graded, properly arranged text-books. To be worth a good price and to charge what you are worth is one step in the right direction, at all events.

But I hear the teacher saying: "Well, and when I have done all you suggest, the public so little understand and appreciate true music that the cheap, pretentious, badly prepared teacher might be preferred." This is true in some localities to be generous and liberal in all other matters, but so little do they seem to understand the difficulties in the acquisition of a good technique and the slowness of progress possible to a thorough knowledge of music, especially with young children, that they seem to actually grudge giving a fair equivalent in return for this knowledge and power. This does not apply to any one place or country, but is widespread, and the prevalence of those who, conscious of their deficiencies, are willing to enter to those whose patronage they desire, is great.

What do you think of one lesson a week, the term extending over six months? And then the teacher receiving the meager sum of five or six dollars. In this part of the world this is no unusual state of affairs, particularly in the rural districts, and the kind of work done often excuses the poor price paid. In this way a bare existence could scarcely be maintained by one entirely dependent on his own resources for the means to live.

The efforts being made for examination of teachers

issued by musical colleges is a good thing, undoubtedly, and will in time raise the standard of knowledge among teachers, but, as it is not compulsory as are public school teachers' examinations, it is only a step in the right direction.

Something that would have an educative effect on the general public is very much needed. It is discouraging to a lover and teacher of music to see the kind of trash that is popular at present. The kind of entertainment that is most enjoyed; the poor and indistinguishable and senseless, if not actually vulgar, rhymes is sufficient to discourage anyone who is not determined to be optimistic. Let us all do our best as individuals, both in teaching and missionary work, and at least we will have that most desirable thing, a clear conscience.

## OBSTACLES MELT BEFORE DETERMINATION.

BY HENRY C. LARER.

THERE is often a feeling among young people, and perhaps more among students of music than others, that obstacles in the way of progress are simply and purely obstacles, and nothing more. It matters not what the obstacles may be—whether technical, financial, or physical—they are apt to cause dependency out of all proportion to their size, and to make the student feel that it is hardly worth while to keep on. This is exactly as it ought not to be, for if we look carefully into the matter we shall find that obstacles and difficulties are the stepping-stones to proficiency, and they should be welcomed.

Charles Dickens hit the nail squarely on the head when he told us, by means of the inimitable Mark Tapley, that there was no credit in being happy when everything was going well, but to keep cheerful under difficulties was something worth trying to do. The student should learn to regard obstacles as character-developers. His success in life will depend, far more than he can realize, on the spirit with which he attacks, and the courage with which he combats, the numerous obstacles which are sure to come across his path.

Not only is character developed by these trials, but their effect is to broaden the mind, and this breadth shows in the person's work, no matter whether it is teaching or personal performance.

Thalberg, the pianist, who was a man of undoubted talent, was brought up in easy circumstances, he was started on his career in princely fashion, and he was called the "gentleman rider" of the piano. His play never appealed to the heart. People marveled at his skill, and admired his deportment and appearance, but he was polished and refined, but not soul-stirring.

Last, whose rival Thalberg was considered to be, for a time at least, was a man of entirely different type. He was brought up in comparative poverty, he lost his father when he was at an impressionable age and his mother dependent upon him for sympathy and guidance. He fell in love with one of his pupils and largely dependent upon himself for his own education. The mortification of seeing her married to somebody else. This threw him into a bad state of health, and even which he grew morbid and was on the point of leaving himself to the church, but instead he went on another tack and broke some of its most sacred dogmas. Then he set himself to work to create and overcome difficulties in piano-technique. He heard Paganini and determined to rival him, with the result that he made himself the greatest pianist of his time—he made himself a giant. His playing was continually bettering himself, for he threw himself into his task with all his heart and soul. His life was a struggle and arms seemed to be everywhere, and his body was the strongest and most enduring. All this would have been ridiculous in him, as it was in many of his

imitators, had it not been for the overwhelming force of character and genius which captivated the hearer and made him forget the extravagances.

Von Billow and Rubinstein, a few years later, were both great pianists—their genius triumphed over all obstacles. Von Billow was remarkable for his memory, Rubinstein for his fire and passion. Neither was perfect as a pianist, but von Billow could fill the intellectual person with admiration, and Rubinstein overpowered his audience by his force. They both had indomitable will, and certainly Rubinstein knew the pinch of poverty when young, while Billow's difficulties were rather of an intellectual nature. Paderewski is another; and more modern instances of character developed in the school of misfortune. His playing, at least in the early days when he first became celebrated, showed, without doubt, the effect of his early trials. Brought up in poverty, married in poverty while still almost a boy, and deprived of his wife in less than a year—such matters are apt to leave their impression on the character of the sufferer. In his case the trouble was aggravated by the fact that money would have purchased such comforts as might have saved the life of his young wife, but he was unable to find the money, and he had to witness her slow death, with the full knowledge that she could live under proper treatment. When it was over he turned to his music with the utmost energy, and the result was the most marvelous success, in the eyes of the world, that has fallen to the lot of a pianist.

While we look at the lives of these great musicians and know what they have had to contend with, we are not called upon to imitate their faults or peculiarities. It is not necessary to cultivate long hair and gyrate at the piano, nor is it necessary to cultivate perpendicular hair and look interesting. Nor need one imagine himself in love and grow dependent to the verge of entering a monastery. Still, we need not break any moral laws or marry young without means of support. We all have our own obstacles to overcome without borrowing those of other people, but we can admire and learn from their perseverance. That which enabled them to rise above their trials,—and endeavor to equal them in that respect. One can see that this can be done by patience, courage, and faith, and that if we only "keep moving" we can rise superior to the tribulations of the moment, no matter how heavy they seem to be when we are first brought face to face with them.

Still, if we have the power to overcome obstacles and develop a character which will insure success in life, that success may not be exactly in the path which we had planned. We may not have genius or talent in the necessary quantities. Genius is heaven-born and occurs only in rare cases, and it is useless by itself.

Who has not known of the musical genius who has failed diametrically from lack of the above mentioned qualities? Who has not, among his acquaintances, some young musician who is lazy, self-satisfied, self-opinionated, unmethodical—who feels obliged to tell you that he is an artist because his lack of character allows him to demonstrate his genius in plain life. He has talent, but his playing is uneven, careless, marked by moments of genius, but spoiled by technical deficiencies. One day he plays fairly well, the next very badly, and he never seems to improve. He is unsatisfactory and tantalizing. He will never amount to anything unless he speedily institutes a radical reform in his habits. He smokes cigarettes, plays pool, stays up till the small hours of the morning because he thinks it is artistic and bohemian. He has no sense, and he is in fact during the best part of the day. He usually ends by playing in the entry of a dime museum.

There is only one road to success, and that is by work supported by courage and conviction. Obstacles melt before determination, and the more one is on one's way upward he gains, not merely in the musical profession, but in the great school of life. Meet each day's trials as they come, and do not shut for imaginary difficulties.



## SOME TRAITS OF CHARACTER RESULTING FROM THE STUDY OF MUSIC.

BY EFFIE W. MUNSON.

All life that is worthy of the name consists of a spending, or giving, or investing, that certain desired results may be realized. The businessman invests his capital, hoping for an increase of fortune; the farmer sows his grain, confidently looking for the harvest; the youth spends weary hours in study that he may reach the goal of his ambition.

When one considers the countless numbers who are engaged in the study of music, one is constrained to ask: why such an expenditure of time and strength, and what benefit is reaped from the innumerable hours of practice? For comparatively few students attain any prominent place in the musical world.

As to the first question, it may be answered in a variety of ways. Some pupils study to please their parents; some because music is considered an "open sesame" to polite society; others because they expect to teach, thinking this a gentle way of earning a livelihood, while the few study from a sincere love of the art. But, whatever the motive, the earnest study of music is undoubtedly of value to the student in many ways. In the first place, to be a musician one must be fully master of himself, his emotions as well as his muscles must be kept well under control. It is said that a certain famous teacher, in talking with a somewhat stolid, phlegmatic pupil, advised the latter to lead a fast life, "that he might be able to play with more fire and abandon." Now, that was a greater mistake, never was more dangerous counsel given. A dissipated life is the certain destroyer of the bodily health, and your student, if he is to attain to any eminence in his chosen profession, needs the exuberant vitality of a perfect sound physical organization. The brain must be clear and alert; his nerves steady; his muscles well developed and strong as steel. Physical culture, therefore, becomes one of the essential studies that the would-be musician must include in his curriculum as a means toward accomplishing his ends.

Besides muscular development, the study of music aids in cultivating certain mental qualities, as, for instance, concentration. Set a pupil at work memorizing a Bach fugue, and you will have given him a task that will require the most intense concentration of the intellectual forces. One may, perhaps, be able to practice finger exercises with a novel open on the music rack before him (as one of our greatest pianists is said to do), but the intelligent study of the works of the great masters demands no mean quantity of gray matter and no small amount of mental concentration.

Then, too, music study requires that the powers of memory be cultivated to a high degree. It is unnecessary to quote instances of the remarkable memory of musicians—they are familiar to all.

Music study necessitates quickness of perception. In reading at sight a new composition how much must be grasped in one comprehensive glance of lightning-like swift—notes, fingerings, phrasing, expression, the pedal marks, and so on. Yet the musician's perceptive faculties become so highly trained that the page of a complicated score is as easily read by the conductor of the orchestra as a finger exercise by the amateur pianist.

One cannot be a musician without cultivating habits of accuracy. The finger of the performer must strike the key at exactly the proper instant and in exactly the right way, if the desired effect is to be obtained. There can be no hesitation, no carelessness in private practice or in public performance; all must be clean, exact, and perfectly accurate if a beautiful rendering of the composition is the ideal to be realized.

The student of music early finds that perseverance and diligence are also desirable elements of character. He may begin his musical studies by shirking his daily practice that he may indulge in some favorite amusement, but if he has any share of common sense, he soon finds that he must work faithfully and

steadily day after day, week after week—yes, year after year, until he begins to see the fruits of his labor. Not a little strength of character is required to sacrifice amusements and pleasant companionship, ease, and comfort, to spend tedious hours in practice, yet the self-denial is of itself a benefit and brings its own reward. The conquest of a difficult passage may require countless repetitions, and the untiring laborer may consider it a small thing on which to spend so much time; but that is not the end of the matter—that conquered passage is a monument to the diligence and perseverance of the student—a white stone set up on the way to the realization of the ideal.

As the student progresses he learns that it is necessary to cultivate the power of imagination, that he may realize the ideal which he endeavors to realize in the performance of each composition. He must strive to enter into the spirit of the composer—he must feel the despairing patriotism of Chopin, the majesty of Beethoven, the calm religious spirit of Bach, and the childlike simplicity of good Papa Haydn, if he would truly portray to his hearer the sentiment of the music he interprets. Therefore the musician must be broad-minded, great-hearted, of keen susceptibilities, ready sympathies, a student of Nature and a lover of his fellow-men, free from petty jealousies and able to pursue his way toward his ideal undisturbed by unjust criticism, though ready to profit by that which is sincere. The spirit in which praise or adverse criticism is received is, by the way, often an index to the real character of the performer. At the close of a recital, a certain pianist was congratulated on his performance. He expressed his gratitude for the appreciation of his hearer, and modestly remarked, "I have spent many a weary hour in preparing this program, but it is easy to criticize," thus showing a spirit of genuine humility in pleasing contrast to the arrogance which is too often the characteristic of the musician, whose self-conceit only makes him a laughing stock, while he is emulated by such humility as was displayed by Bach, Haydn, Mendelssohn, Mozart, and numerous famous masters, who gave God the praise for their great talents, and held themselves accountable to Him for their improvement.

The student soon learns that it is "an easy thing to criticize," and he also learns to be just in his criticism of his brother-artists, and thus justice as well as humility is added to the other elements of character fostered by the study of music.

The wide-awake student quickly realizes that progress in his chosen art requires him to possess a broad general education. He must be familiar with the history of nations as influencing their musical growth; he must acquaint himself with biography, philosophy, and esthetics; and it is well for him to have at least a reading knowledge of two or three foreign languages. He must read the best literature, be informed on current news, and, in short, as some one has cleverly expressed it, he must "know everything of something, and something of everything" if he would be up to date, and assist in removing from the profession the stigma of "one-sidedness" so often applied to the musician.

Not every student enters deeply enough into the music-life to get all or even a few of the benefits here pointed out as resulting from the study of music, but to a degree, at least, they influence the character of every devotee of the art. A superficial mind has no business with the study, and the earnest student, even though he never attains fame, will find himself well repaid for the hours spent in practice, in the increased intellectual force and strength of character he has gained through a serious study of the art divine.

Not all seeds spring up, and not all your instructions are productive of good results. It would be foolish for the farmer to feed himself because some seeds go to waste, and why should the teacher be less wise and reasonable?

## HOW TO PREVENT A PIECE BECOMING TIRESOME BEFORE LEARNED.

BY FRED. S. LAW.

"The labor one delights in cures pain."

WHAT is to be done with the pupil who gets tired of his pieces before he learns them? We all know him; happy is the teacher who has not one or more of him in every season's class. Perhaps, too, he is not always to blame. A composition too difficult for the technical or interpretative powers is very apt to bring that familiarity which breeds weariness, if not contempt. This the teacher should seek to avoid by adapting the music to the pupil's capacity.

For the most part this premature weariness comes from the habit of practicing the attractive parts, which are generally the easiest and therefore doubly attractive, to the neglect of the more difficult passages. Here one can take a hint from the teacher whose custom it is to provide himself with two copies of the piece to be studied. From one she cuts out all the difficult parts and delivers them over to the student for study. Not until they have been mastered is she allowed to practice from the unutilized copy. Such an honest remedy for the evil in question is not at the disposal of everyone, for various practical reasons. Still, it is not necessary always to observe the strict order of a composition. Select the hard parts and let them be studied first, ignoring the rest until the former have been acquired with some facility. Or let the practice invariably begin with such passages, no matter where they occur, so that they are studied when the piece is fresh, as well as afterward when they come their proper connection. Difficulties generally occur in a cumulative fashion—that is, they generally increase toward the end of a piece, and are met in their most persistent form in the *finale*. In such case it is well to begin at the end of the work forward. When the beginning is reached the process can be reversed.

For instance, in teaching Beethoven's "Sonata in G," opus 14, No. 2, instead of beginning with the first movement, a better plan is to begin with the second, which is comparatively easy. In connection with it take up the passage in the first movement, which forms the great stumbling-block to the pupil—viz.: the progression of three notes in the right hand against two in the left—and see that it is pretty well mastered before attempting the movement as a whole. With that learned, the rest is easily conquered. To attempt the whole movement at once is apt to prove very discouraging to the pupil who is not thoroughly up in the difficulty of conflicting rhythms. The average pupil will always stumble at such a passage; he will feel an impatience to get through with it in any way and see what he beyond, and thus import chances of ever learning it with smoothness and correctness. This can be avoided if the passage be taken by itself as an exercise, without connection with what goes before or follows.

If, as it sometimes happens, the pupil cannot refrain from tasting forbidden fruit and will dip his hand into the forbidden portions "just to hear how it sounds," the wise teacher can, in a measure, outwit him. He can lay out the piece in advance to meet the particular difficulties which are to be encountered later on. If the piece to be given has the staccato as its particular difficulty a preliminary practice of staccato scales and chords can be had; if it is the difficult *chords*, runs, octaves, or what not, let the technical practice be such as to prepare the pupil for his future needs.

General directions, as most teachers know, are of little use. In a measure, outwit him. He can lay out the piece in advance to meet the particular difficulties which are to be encountered later on. If the piece to be given has the staccato as its particular difficulty a preliminary practice of staccato scales and chords can be had; if it is the difficult *chords*, runs, octaves, or what not, let the technical practice be such as to prepare the pupil for his future needs.

## HUMORESKE.

BY H. M. SHIP.

HANS VON BULOW was to conduct an orchestral concert one evening. One of the compositions on the program was the work of a nobleman, who requested to be allowed to conduct his own composition at the rehearsal. At the appointed hour he appeared, and after the distribution of the orchestral parts he opened a package containing 70 pencils, which he distributed among the men, who then put up in expression marks as the noble conductor dictated. Bulow left the room meanwhile. Later, after the nobleman had finished with the orchestra and left, Bulow, having returned, pulled from his pocket a package, and, opening it, caused the 70 erasers therein to be distributed, and then ordered every indication mark just written to be erased.

When Wagner conducted a series of philharmonic events in London in 1855, so many critics and Mendelssohns objected to his conducting, without the score that at last, when the "Ereos" was on rehearsal, the directors requested him to give up a practice "so degrading to the art." They crowded around him after the concert to congratulate him upon his success and his splendid interpretation of the symphony—due, of course, to his having complied with their wishes and having conducted from the score; one of them chanced to glance at the conductor's desk and found there Rossini's "Barber of Seville" upside down!

The overture to Spontini's "La Vestale" was being rehearsed. Suddenly, with a violent blow on the desk, Berlioz rebuked the orchestra. "The two clarinets are not in tune together!" he cried out. The two clarinetists, stupefied, simply stared. Like a lion he jumped down and ran at the terrified musicians. "Give me the A!" he yelled. One did so, then the other; but when the second A came out—"Oh, he brigand! Oh, le malfaiteur! Oh, le criminel! You sit upon your ears, then! What? You are at least a sixteenth of a tone apart, and you can amuse them, and you still play on!"

Julien was an excellent, but somewhat fantastic, orchestral conductor. All pieces of Beethoven's were conducted with a jeweled baton, and in a pair of thin kid gloves, which were handed him at the moment on a silver salver.

When Berlioz and Mendelssohn met at Leipzig in 1841 they exchanged batons, and Berlioz accompanied with the following letter, in the vein of Penelope Cooper.

"TO MR. MENDELSSOHN.  
"Great Chief!  
"We promised to exchange our tomahawks; here it is. It is clumsy, and yours is plain; only the quaws and pale-faces like ornamented weapons.  
"Be my brother! and when the Great Spirit shall lead us to hunt in the happy hunting-ground, let our various hang our tomahawks at the door of the council."

The late Sir Joseph Barnby was noted for his capacity for smart repartee. The following is a true story.

A young contralto who is already known for her very fine voice was engaged at a Handel concert which Sir Joseph was conducting, and in the course of rehearsal she was singing one of her solos. At the end of the solo she put in a high note instead of the less effective note usually sung. This innovation from so young a performer provoked the conductor, and he immediately asked if Miss A. thought she was right in trying to improve upon Handel.

"Well, Sir Joseph," said she, "I've got an E, and I don't see why I shouldn't show it off."  
"Miss A.," rejoined Barnby, "I believe you have two knees, but I hope you won't show them off here."

Some years ago Sousa was leading a band at a small country festival. The advent of the band had been awaited with intense interest by the audience, and, when it arrived, the band-men were quickly surrounded by a surging crowd. Sousa appealed to one of the committee to keep the "rowd away. The man shook his hand warmly and turning to the crowd he bawled out:

"Gentlemen, stand back and give the purifiers a chance to play."

Meyerbeer was rehearsing "Le Trophée" in Vienna. In the orchestral accompaniment to one of the arias there is a tremolo on the kettle-drum. It was given too loud for Meyerbeer's notion. At every repetition "Kettle-drum too loud." Typanists kept huffy and says to his neighbors that he will not play at all next time. Repetition, with drums tacet.

"Bravo, kettle-drum; just a little more piano and it will do nicely."

At a recent Mottel rehearsal in London the distinguished Carlene conductor, whose politeness is proverbial, astounded an unfortunate performer by shouting at him the word "Ass!" It appeared, however, that Herr Mottel merely wanted him to play A-flat, which in German is *As*.

An amusing story comes from London to the effect that a Mr. Newland Smith, leader of an English orchestra, was refused an engagement at the Imperial Institute. Nothing daunted, he changed his name to "Sigvard Erickson" and offered the services of his Norwegian band, which was promptly engaged though the personnel was the same in both cases.

When Verdi's "La Traviata" was first produced at the Fenice, it fell flat and was an utter failure. The composer, who rated the work very highly, was in despair, but the fault was not with his score, but with the singers, especially with Signora Donatelli, who sang and acted Violetta. She was an exceedingly fleshy woman, and when the doctor, in the third act, stated that the heroine was emaciated by consumption and had only a few hours to live, the audience burst into roars of laughter.

Stage illusions rest on very slight foundations. An amusing story is told of Kraus, the great Wagnerian tenor, singing "Siegfried" in Berlin. While vying with the bird in the wood-scene, he stumbled slightly, and in the effort to keep from falling, took the horn from his lips. The actual player behind the scenes, ignorant of this mishap, played on vigorously. Siegfried replaced the horn as soon as possible, but not soon enough to prevent a ripple of amusement throughout the house.

It reminds one of the French actress in one of Sardou's plays, in which the heroine solaces herself in the absence of her lover by playing upon the piano; he enters, and she leaves the instrument to throw herself impetuously in his arms. As the actress was not a pianist, a mechanical piano was placed on the stage. He set it in action and skillfully simulated the motions of playing. Unfortunately the lover appeared rather more suddenly than she expected, and in her confusion she rose without turning off the piano. The effect of the scene was entirely lost in the general hilarity which arose on hearing the piano continue its imperturbable strains with no hand near it.

Old lady (to young man who has politely escorted her across the street): "Many thanks for your kindness. Allow me to present you with a pass to see the opera. I'm the leader of the chorus."

KANSAS City notice of an amateur operatic performance: "The war" is over. The Wichita amateurs are

plished their fenish purpose and gave "Il Trovatore" last night."

Because opera-singer Puccini refused to sing in response to a call for an encore in Caracas recently, he was hustled off to jail. The applause was great; but the haritone was too selfish to give any more for the money.

On one occasion Napoleon, who had a singular taste for soft, ineffective music, had Cistola's opera "Bayaderes" performed with all the instruments muted and every mark of expression suppressed.

Heddegger, who was in operatic partnership with Handel at the Haymarket Theater (1729-34), was so ugly, that Pope, in one of his "Dumclia," says:

"Something betwixt an Heddegger and owl."

Lord Chesterfield once wagged that Heddegger was the ugliest person in London; but a hideous old hag was finally discovered, who still uglier. As Heddegger was pluming himself on his victory, Chesterfield insisted on his putting on the old woman's bonnet, when Chesterfield was unanimously declared winner amid thunders of applause.

## DOES MUSIC PAY?

BY EDITH LYSWOOD WINN.

I KNOW several business men who are determined that their sons shall not adopt music as a profession. They think that it does not pay. That is always the cry in America; yet music pays less abroad.

## COST OF EDUCATION.

It costs, to study in America, from \$2.50 to \$6.00 an hour. This is more than is usually paid abroad for lessons. Board and general expenses in this country are about the same as in Europe, but concerts are cheaper, and one can draw well there for little money. It does not pay to study music with the intention of adopting it as a profession unless one has distinct talent; and one must have had good teaching, too.

But, while instruction costs less abroad than at home, yet, all things considered, it is better to pay the price in America for young and untalented students. I like to think of foreign study as a supplementary school. I think that pupils should spend six or eight years in hard work in America before they think of going abroad. Europe is no "finishing school." There is no such thing in music.

## RETURNS FROM THE STUDY OF MUSIC.

Only two avenues are open to the student who wishes to adopt music as a profession. The one is teaching, and one must have a talent for teaching, to achieve permanent success; the other is concert-work, and one must be exceptionally well trained to succeed in that.

The average practice of the would-be artist in America may be four hours daily, with two half-hour lessons weekly from the teacher. It cost a young friend of mine \$3500 to spend four years in college. A young violinist whom I know has now paid \$3500 for her musical education, not counting her board at home for seven years, nor her two or three trips across the Atlantic since she has been abroad for three years.

Most concert artists have given from ten to fifteen years to hard work.

Music does pay if one loves it—*if* his life, for no man can do anything in any other line when his whole heart is in his music. One rarely succeeds in a profession for which he has no fondness. Most musicians are not good financiers, and music apparently does not pay them financially. But, perhaps no other profession would pay them as well.



By THOMAS TAPPER

to think with alone, his secret desires, and his professed ambitions spring from him as naturally as certain flowers spring from certain soils. His character is forever establishing a relation with his environment which he may study to his lasting gain. By the one he must interpret the other, recognizing the fact that change in environment follows upon change in character. This is so simple that he is apt to misinterpret it; the change is not so much in material things as it is in his altered power to interpret the environment. To be active, to think healthy thoughts, and to read one's environment ever more and more spiritually is to have founded Success as the wise man founded his house: not upon sands, but upon a rock.

The inherent personal power is educated as a part of its experience. This means that it seeks, by following a definite course of thought and action in impressionable years, to train itself for wider circles of action, as well as for action that is definite. It strives to turn the personal power where it may expend itself to the greatest advantage. Our Young Man must remember that Education is not the fundamental quality with which he deals. He himself is that fundamental quality. Education is the process that defines him and emphasizes him. It does not make him so much as it intensifies him. It is the process which aims to direct the force divinely implanted in him.

Having passed through his years of training (which some still call humorously "finishing his education") the Young Man wants to get to work. The possibilities lying back of this desire are more diversified in nothing else than in Music Teaching. They range all the way from securing a place in a school at a good salary to guarding a lonely and unsought "studio" in the corner of the front parlor. But on whatever plane the Young Man finds himself, he must, as an individual, be busy. There are no end of tasks he may do. This is his salvation at all times.

At the moment of becoming his own master he must be warned of an error that is made by ninety per cent. of his class, the result being that they become hopelessly lost. That error is this: he must never believe that anyone puts faith in his protestations. The world, it is said, does not observe us as nits. Our Young Man will discover that it is only because he is observed as a unit that he is professionally possible. And he is observed closely; judged not by what he says but by what he is; not by what he professes but by what he accomplishes. Failing to see it thus, he is forever out of time with his possibilities.

While the years are passing on and the Young Man is doing that earnest and long-continued study necessary to the making of a Teacher of Music, someone is apt to drop the remark that the process is expensive. It certainly is; and not only that, but it deserves a better fate than often befalls it.

We are not unaccustomed to see the would-be teacher hesitating between the small town, where recognition is quick, and the large city, where one has to battle even for a foot-hold. The choice belongs to the chooser, and he must not grumble at the natural conditions. Here, for instance, is Miss A. She lives in Home-borough. By hook or crook (which means

often privation and hard labor) she has learned a little about music. Perhaps it cost her a hundred dollars. She has pupils and continues to push on. Miss R. is of the same town. But she studied in New York four years at an expense of four thousand dollars. She decides to teach in Ilwomborough, and she, too, gets pupils. But her pupils do not stand proportionately to those of Miss A. as four thousand is one hundred. She concludes hastily that if the rain does fall alike on the just and the unjust, Miss A. must have contrived to get under a water-spout. It is not so, however; Miss A. is a working factor like Miss R. and is participating in an honest shower. Miss R.'s philosophy is loose.

How shall he advertise his business? Shall he go into society? Shall he become interested in club-work? Shall he refuse to give little Mary Ellen her lessons because she has a convalescent organ on her side? Shall he marry a woman who will not appreciate his expensively educated mind. But they are queries which find their reply in spirit, and not in letter. When the Young Man's fundamental intention is to make a career for himself, affairs will appear simple. When he offers his hand to the public, it may not respond promptly. But whatever he finds to do, however little may come to him, is *the manner of his doing, and not in the thing itself*. He must not be surprised if the room full and several others coming in after. This unwillingness of the world to specialize him merely means that he must specialize himself. Constantly he will find in the world a demand for the man who can do one thing. And as the years pass on and he succeeds he will find that to him Success is one thing, to those observing him it is ever another. He may think that gain and renown are success; ultimately he will believe that the best success is the best possibility. It is his judgment, but it is just.

ful; if he is a good object in the environment of others; if he regards human relation above gain; if he adds better thought to the world, he has Success. In short, he asks if his activity and influence are indispensable to the betterment of life. If they are, he is working on the true basis of Success; if not, no amount of riches, in things that he may gather about him, or of knowledge that he may gather within him, will stand for anything else than the badge of servitude to masters who are unworthy.

PACHMAN, born in 1848, is now about 82; Emil Liebling, born in 1881, is now about 49; Josef, born in 1882, is now 48; Sherwood, born in 1879, is now 49; and the youngest, Joseph, born in 1880, is now 48; I. Paderewski, born in 1859, is now just past 40; Sauer and Rosenthal, born in 1862, are 38; Slioti, born in 1863, is 37; D'Albert, born in 1864, is now 36; Sani, born in 1866, is 34; Godowsky, born in 1870, is 30; and the youngest, born in 1879, is 28. It will be noticed that the four pianists generally believed to possess the greatest technique—Rosenthal, D'Albert, Paderewski, and Godowsky—are all between 30 and 40, whereas the two greatest composers of the present time, Debussy and Godowsky, being the youngest as well as the least experienced, are between 28 and 30. It is a sad thing to see the earlier generation. He was born in 1835, and is now 65. There are also several lady pianists to settle the matter. The oldest of these is Sophie Menter, born in 1818, is now 64; Adam Carreno, born in 1833, is now 49; and the youngest, Emma, born in 1858, is now 24. And Mademoiselle Bloomfield Zeisler, born in 1866, is now 34. She belongs with the men who are now between 30 and 40. The older players may be regarded as a thing of the past—their styles and tastes—W. S. B. Meritt, Boston, June 1890.

By CLARA MARGARET CORNELL



CLARA MARGARET CORNELI

CLARA MARJORIE CORNWELL was born in Brooklyn, N. Y., but has passed the greater part of her life in New Jersey. She was graduated from the Asbury Park High School in 1890 and from Vassar College in 1896. At an early age she began to study vocal and instrumental music and painting, and has since that time been steadily pursuing these studies. She is a member of the Berlitz School of Languages. In Vassar she elected a broad course of study in science, history, and languages, taking also several courses in musical theory under Prof. G. C. Gow. Since graduation she has continued her study of the piano and has been up training in the various branches of music and in various forms of church work.

Much thought is being given to the question: "What method of music teaching is the best?" Any of the superior methods must fail in their efficiency if the teacher's own methods of work are not based on good judgment. There are two indications of sound instruction—the teaching of the pupil to concentrate

What is concentration? Have we ever paused to consider what a busy world ours is? How many things there are in motion about us, how many sights to see, how many sounds the moving things make, how many different qualities our sense of touch perceives? But are we conscious at one moment of the many sights, sounds, and factual qualities of objects about us? We are distinctly conscious of but one thing. This thing, when the mind is not under restraint, is usually determined by the intensity of the

sensations. Do we habitually allow our minds to be diverted by the most intense sensation of the moment—now a loud noise filling consciousness, next a pretty sight, then the smoothness of some object? If we do, we have no worthy thoughts. Ideas—thoughts—cannot be fostered without the fastening of the mind upon one subject to the exclusion of all others. This is concentration.

Every person knows how easy it is to attend to that which interests him. The aimless miller would surely find no greater difficulty in shunning the bright light than it would in keeping its mind from the interesting subjects. There are, therefore, two kinds of attention, the simple and the voluntary.

We are wont to consider voluntary attention a habit of the trained, adult mind. It should be a habit of every well-taught child. Education is not a cramming, but a drawing-out, process, and we cannot draw out much from an unthinking mind. We should teach our pupils to think, and not leave it to their own unaided efforts. If they study incorrectly, they waste time and miss the intended discipline. Psychology teaches several laws of mental phenomena that will aid us.

will increase in his power of retaining instruction as he learns to give close attention. The proper time is the lesson at which to explain the important points should be considered also.

The observance of perspective in one's teaching should be given not alone to the lesson as a whole but also to the entire course of instruction. A teacher may well ask herself: "What points in music-instruction are the most important?" "If in my teaching I lay the most stress upon this or that, what ideas concerning music-study will it give my pupils?" "Would their practice-period be profitable if they held this idea?" "How careful I should be in teaching beginners not to foster wrong notions concerning practice."

Naturally, a child's most decisive impressions of what music-study means are received in his first lessons. Music-study is necessarily a vague idea to him, for it is unlike any of his other studies. Whatever ideas the teacher presents in the first lessons which he can grasp easily he will clutch tenaciously. All ideas given later he will group about it, establishing some relation among them in his mind.

What is of the greatest importance in music—reading well at sight, ability to give the fingers gymnastic exercises upon the keys, or the quality of tones? What answer? It is the production of lovely, exquisitely shaded tones. The production of such tones implies fine technique, and some skill in sight-reading, but neither good technique nor great ability to read at sight implies sweet tones. Clearly, then, we must show the pupil from the first lessons that music-study is a study of tones.

The best way to accomplish this is to give ear-training before taking up finger-work or note-study. The child's work and play have developed ability to use the fingers easily, to see quickly, and to perceive simultaneously. His ear has not received special training. Ear-training begins before the child's fingers begin to be developed at least as his perceptions of sight and of touch. When the child has gained some proficiency in recognizing sounds and their qualities, it would seem best to teach him how to produce those sounds correctly. He should understand well this movement involved before attempting to make it. Its proper production should be practiced until done automatically. The teacher should not fail to connect in the child's mind the quality of tones produced with the manner of producing it. The child who has been taught to produce tones in the manner mentioned in the quality, the child will apply it automatically.

Doubless the best methods of teaching music progress in common other characteristics than that treated of in this essay. These two, the teaching of concentration of the mind and the mapping out of one's work ahead of time clearly and consistently to an ideal, are of the greatest importance in the teaching of all branches. They are fundamental principles. They are, therefore, of greater value to music than characteristics which pertain to music alone.

Few strikingly original works of genius have become popular.

So that genius exerts itself, it matters little how it appears, whether in the depths, as with Bach; or on the heights, as with Mozart; or in the depths and on the heights at once, as with Beethoven.

Thou must invent new and untold melodies.

The person who is unacquainted with the best things among modern literary productions is looked upon as uncultivated. We should at least be as well versed as this in music.

Two different readings of the same work are often used. The original one is generally the best.

good. The original one is <sup>generally</sup> the best.

That fundamental conditions which govern Success in Music Teaching must be those which govern Success in anything else. This fact is based on the simple truth that we are, to a greater degree than we commonly believe, architects of our own fates. We are, in other words, the cause of our own success or failure, clearly related, logically connected, and each, of itself, a unit of importance. But in speaking of Success we must remember that it is a purely relative matter. In entertaining hope of it we are not neither to desire it, nor even to scrutinize it closely. And yet we are to be sure to be ready for it, and to be ready at the point of departure for what we would do to-day; and that the Success of to-day will be similarly fundamental to the strivings of to-morrow. Hence, it never rests, but enters us on; and we find satisfaction in aspiring to gain that which we are not yet ready to receive. For it is only when we have thought that all our haste and pursuit is vain, and that other qualities which we have made slight acquaintance on the way. Had we thought upon them they would have given reality to our zeal, and we should have clung to that reality even as we plucked

To illustrate, let us set out with the Young Man on the day when he decides that he is ready to begin Music Teaching. What may we say to him that will put his thoughts to work in a healthy way?

The Young Man is what he is by virtue of circumstances which are to a great degree inexplicable. His inherent character, the thoughts he permits himself







## PROCESSION OF THE PHANTOMS.

(Write on the opposite page.)

## DESCRIPTION.

MIDNIGHT! The ghostly clamor of the last beat of the twelfth hour fades tremulously into the darkness, ringing back echo upon echo, that softer grow, as they multiply until the air is dead of sound and stillness reigns. And more ghostly than the quivering clang from the old tower clock is this unearthly stillness, for it awakens the most feverish fancies. Across the clouded firmament the blood-red moon glides, a silent spectre—now half-discernible from behind yonder mystic cloud—again riding triumphantly over the darkness, shedding its gruesome, yet mild, radiance into the sky above. As the silent, wandering is again clutched by the eager, restless chords in the distance like the shivering of the invisible protection from the Spectral Beyond, sounds music—spirit-music. How lamenting, and, withal, earnestly, it resounds faintly against distant mountains and forests. Driving the nightly silence before it, the tones approach nearer and nearer. . . . There . . . Ah . . . Now they approach—a shadowy grouping of uncertain shapes. Ghostly, gliding, spookly spectres, swaying to the music. It is the nightly procession of the Phantoms.

Ahead glides, enveloped in black, face hidden, a Figure. They follow, Things of monstrous forms, their glowing eyes, haggard, mocking the baleful blue flames that hover around them. And behind them stretches a throng far back into the obscurity. Louder and more imperative grows the music—the song—"The March of the Phantoms," until, as the procession suddenly halts at a chosen waste, it also as abruptly ceases. Silence! Then one of the shapes glides forward and the Ritual commences. The clock-stroke (the low G) must be sustained throughout the following measures by means of the loud pedal. The chords following the cadenza in the right hand represent the echoes from forest to mountain.

## INTERPRETATION.

We may rightly class this piece with the so-called "descriptive novelties," and as such it must receive the closest attention on the part of the player. Each portion should be played until the subject impresses itself thoroughly on the mind; this, of course, is only possible when guided by the marks of expression, phrasing, etc. Not only the player, but also the listener, should know the story.

The introduction commences with the striking of the twelfth hour, initiated by the sub-contra D. This note, twelve times repeated, should be played with some variety of tone-power; here louder—then softer. This variety of tone-power is due to the air—the wind—which blows occasionally in different directions, and sends, therefore, the sound hither and thither. But these monotonous twelve strokes are suddenly disturbed by the loud and piercing cry of the night-birds (third and fifth measure). The chords representing this should be furiously attacked, and it is here that the pupil should pay the greatest attention, viz.: not to let the right hand influence the left by striking louder. At the seventh measure we have a chord in *ppp* (i. h.), which should represent the fading away of the last stroke, mixed with the echoes of outcries of the birds.

And now commences the composition itself. The low fifths and sixths, interchanging, represent the ghostly and indistinct music in the distance, only the swelling from the fifth to the sixth suggesting the moaning of invisible spirits. In the second part, where the bases are transferred an octave higher, the approaching music becomes more and more distinct; but

it should be the object of the player to keep the left hand always muffled, especially by the chromatically-falling figures. From the *andante* movement, following the introduction, until the end of the first part on page 2 (last measure before the "mystic ritual") a gradually swelling *crecendo stringendo* should be observed. The last four measures should be rendered *grandioso* and in well-sustained notes. A silence follows. Then the mystic rituals begin, played in a slow and dignified manner. Special attention should be paid to the chromatically-falling bass. These notes should be dragged somewhat, the fingers scarcely lifted from the keys—a strong *legato*. Here the performer's attention should produce, by these falling chromatics, the most mystic sounds, accompanying the monotonous and ceremonial melody of the right hand. The sudden cry of the night-birds should also be attacked most furiously, followed by the echo in *pp*. After a repetition of this phrase in another key, during which a gradual *crecendo* is observed, the melody again appears in octaves, accompanied by octave chromatics also in the left hand. In these sixteen measures the player can very easily work up a climax, culminating with the spirits' trumpet-shouts. Suddenly, again the terrible noise stops, followed by the answer of the spirits in *ppp*. This subject repeats, followed by the tremolo in *pp* (i. h.), and now the ritual again commences, the spirits form in line, and the march is taken up again.

It must be remembered that here the tremolos are to be played one octave lower, as written, and at first very small. The loud pedal should remain down for the twenty-four measures, after which the tremolo is released by the falling chromatic octaves. During all this a *crecendo* and also *stringendo* should be observed. This should continue into the cadenza, which represents the flight of the phantoms at the stroke of the first hour of morn. The clock-stroke (the low G) must be sustained throughout the following measures by means of the loud pedal. The chords following the cadenza in the right hand represent the echoes from forest to mountain.

The technical difficulty of the *grandioso* can be overcome by slow and careful practice. The cadenza, which seems to produce another technical stumbling-stone, is, in fact, no more difficult than the rest; as it represents only a certain figure in arpeggio form repeated several times, gradually descending. A falling *deceusendo*, but *accelerando*, should be observed. Finally the player must feel what is to be done, not merely play notes and time.—H. Engelmann.

## A DIALOGUE CONCERNING FRANKS.

BY ALFRED VET.

Persons:  
Public Opinion.  
Private Citizen.

Public Opinion: How is it musicians frequently have the appearance of franks?

Private Citizen: Do you not consider that a harsh assertion, my dear Madam? Besides, would you oblige me by making your meeping more clear?

P. O.: By all means. Do you see that individual glaring at us with his shaggy hair, eyebrows to match, and otherwise eccentric in his appearance? He is a musician, is he not?

P. C.: I happen to know him. He is a well-known violinist.

P. O.: Do you deny that the wild man from Borneo is like an innocent babe in comparison to this individual?

P. C.: I admit that the gentleman in question is rather conspicuous in his make-up. However, that fact does not detract from his merits as an artist.

P. O.: I am not alluding to his artistic capabilities. But why and wherefore this ludicrous appearance?

P. C.: If you insist upon having the real reason, my dear Madam, I suppose it is in order to differentiate himself from his fellow-creatures.

P. O.: It is now my turn to request an explanation.

P. C.: With pleasure. If you take various members of the professions in turn, you will notice that many of them have characteristic features by means of which they are easily recognizable. The soldier has his uniform, the clergyman dresses in a certain way to show that he belongs to the cloth. The musician, not being able to carry his violin or his piano about with him continually, elects to allow his hair to grow long. Do you follow me?

P. O.: Quite so.

P. C.: Of course, the underlying sentiment is one of vanity, of foolish vanity, if you will have it so, but are not all human beings more or less vain, and why not allow the musician this harmless idiosyncrasy?

P. O.: Idiotsyncrasy! I should call it. You forget that the professions you allude to hardly lower their dignity by endeavoring to reveal their identity. I fail to see, however, how the musician enhances his personal dignity by adopting the ridiculous methods he resorts to. Do you remember the young pianist who, with an impatient gesture, brushed back the rebellious lock of hair that would persist upon bobbing up at the most inopportune moments—

P. C. (confessing): While any barber could have cut its existence short for the modest fee of six cents! Exactly. But you forget, my dear Madam, that, shorn of his locks, your Samson sinks into complete insignificance when away from the piano, and becomes a private citizen of whom no one takes the slightest notice. While when adorned in all the splendor of his hair, he is a musician, he only need show himself to have a passer-by whisper: "There goes Mr. Ivory Smasher. I think I will go and hear him at his next concert." Thus, you see, my dear Madam, the musician not alone attracts attention by means of his shaggy mane, but preserves it as a means of advertisement to be carried about with him upon all occasions, rain or shine.

P. O.: You have almost convinced me that a long-haired musician, owing to practical reasons, is a necessity, but why this utter disregard for the conventionalities in matters of dress? I have just noticed your bowing to a musician whose general untidiness and slovenly appearance suggests the idea that he is as averse to bath-tubs and regular ablutions as our own whilom friend Svengali!

P. C.: I admit that our friend does not dress like a Deas Bruumel. I also admit that with him soap and art should form a closer alliance. But why so severe on an individual whose art has often thrilled you? Remember artists are like children. Their thoughts are constantly occupied with fancies far removed from this terrestrial sphere. Music to them means stories of knights and ladies, of the nightingale and the rose, the battle-cry of legions pressing on to victory, the—

P. O. (interrupting him): This is strange. I recently overheard a conversation between two musicians, and do not remember hearing anything of the sort. Mr. Fiddler remarked that he had just bought his fifth tenement-house, while Mr. Pounder said that if the steel stocks dropped a few points he guessed he would buy a few hundred shares more. How is this?

P. C.: To be sure, the modern musician has given up some of his old ideas. While still clinging to long hair, he does not despise the good things of life. He has discarded some of the old traditions. Thus, while the pianoforte virtuoso in times gone by possessed more virtuosity than virtue and wrecked his life and chances in dissipation and riotous living, the modern pianist has become more practical and businesslike and, in consequence, erects magnificent villas on the Hudson or Lake Como.

P. O.: You thus admit that he has abandoned some of his old methods. Why not then go a step farther and conform to the demands of modern society and exhibit a certain neatness of appearance, which is expected of every citizen?

This subject I hope to continue at some future time. P. C. (booming): Always at your service, Madam.

No 3148

Procession of the Phantoms.  
Zug der Geister.

For description, see opposite page.

H. Engelmann, Op. 417.

Adagio. Cry of the Night Birds.

Midnight.  
Bell of the Old Tower Clock.

Andante.

From the far distance spectral music approaches, nearer and nearer.

Tempodi Marcia grande.

The Phantoms appear.  
melodie marcata

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*melodie sempre marc.*

*mf poco cresc.*

*ff con marc.*

*poco a poco più mosso*

*ff grandioso*

*fff grandioso rall. assai*

*fff silence*

*The mystic ritual.*

*p*

*pp legalissimo*

*poco morendo*

*Cry of the Night Birds.*

*ff*

*pp Echo.*

*Echo from the distant forest.*

*mf*

*mp*

*ff*

*pp Echo.*

*pp Echo.*

*f*

*marcato*

*poco cresc.*



*ff marc.*

*ff con marc.*

*ppp* Answer of the invisible spirits of the air.

*ff* Trumpet signal.

The trumpet signal ceases abruptly, followed by the answer of the spirits *ppp*

The ritual again commences.

*ppp* *pp* *pp* *poco a poco*

tremolo *gva basso*

*cresc. e string.*

Cry of the Night Birds.

The shapes again form in procession.

*ff* *ff rit.* *ff* *ff marc.*

*loco*

*ff marc.*

*poco cresc.*

*Grandioso*

*fff con marc.*

*fff*

*fff la cadenza string.*

The first hour.

*mf* *p* *pp* *pp* *ff*



# The Joyous Peasant.

Fröhlicher Landmann.

Robert Schumann.

Arr. by Felix Smith.

SECONDO.

Allegro moderato. M.M.  $\text{♩} = 126$ .

Musical score for the second part of 'The Joyous Peasant'. It consists of five systems of piano accompaniment, each with a treble and bass staff. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score begins with a forte (f) dynamic and ends with a diminuendo (dim.) marking.

# The Joyous Peasant.

Fröhlicher Landmann.

Robert Schumann.

Arr. by Felix Smith.

PRIMO.

Allegro moderato. M.M.  $\text{♩} = 126$ .

Musical score for the first part of 'The Joyous Peasant'. It consists of five systems of piano accompaniment, each with a treble and bass staff. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score begins with a forte (f) dynamic and ends with a diminuendo (dim.) marking.



SECONDO.

Musical score for the second part of a piece, featuring piano and bass staves. The score includes various dynamics such as *ff* (fortissimo), *dim.* (diminuendo), *p* (piano), and *cresc.* (crescendo). The notation includes chords, single notes, and slurs. The piece concludes with a final chord marked *ff*.

PRIMO.

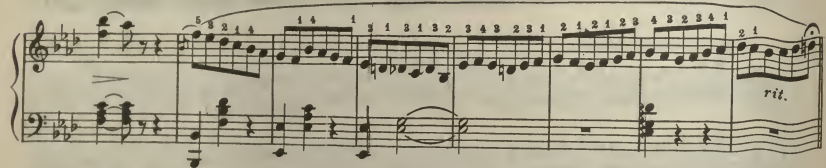
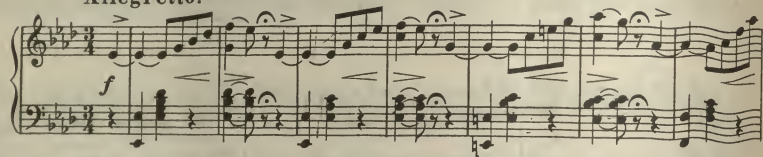
Musical score for the first part of a piece, featuring piano and bass staves. The score includes various dynamics such as *ff* (fortissimo), *dim.* (diminuendo), *p* (piano), and *cresc.* (crescendo). The notation includes chords, single notes, and slurs. The piece concludes with a final chord marked *ff*.



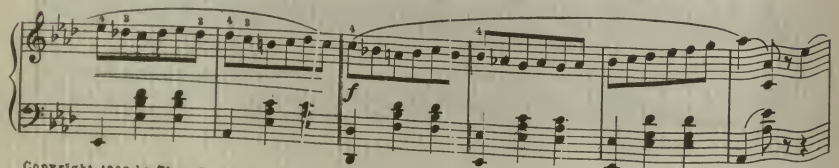
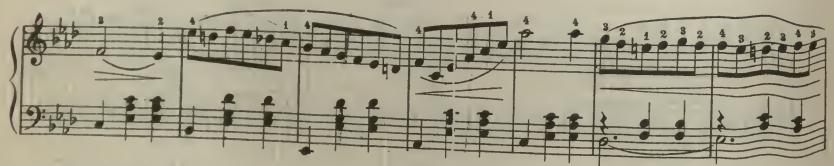
# VALSE ETUDE.

LEON RINGUET.

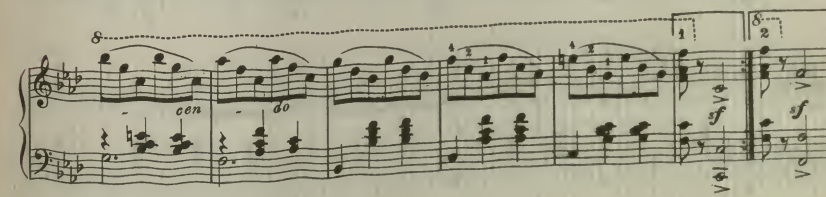
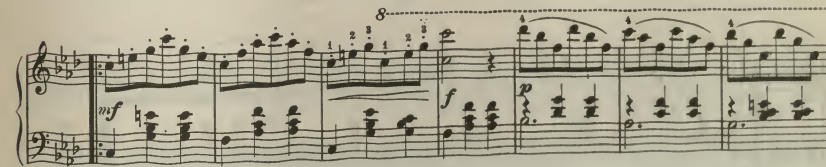
Allegretto.



VALSE.  
Allegro.



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Musical score for page 12, featuring six systems of piano and organ music in B-flat major. The notation includes treble and bass staves with various dynamics and articulations.

System 1: Treble staff has a melodic line with eighth notes and quarter notes. Bass staff has a simple harmonic accompaniment. Dynamics: *p*.

System 2: Treble staff continues the melodic line. Bass staff has a simple harmonic accompaniment. Dynamics: *mf*.

System 3: Treble staff continues the melodic line. Bass staff has a simple harmonic accompaniment. Dynamics: *f*. Ends with *Fine.*

System 4: Treble staff has a melodic line with eighth notes and quarter notes. Bass staff has a simple harmonic accompaniment. Dynamics: *p*.

System 5: Treble staff has a melodic line with eighth notes and quarter notes. Bass staff has a simple harmonic accompaniment. Dynamics: *p*.

System 6: Treble staff has a melodic line with eighth notes and quarter notes. Bass staff has a simple harmonic accompaniment. Dynamics: *f*.

Musical score for page 13, featuring six systems of piano and organ music in B-flat major. The notation includes treble and bass staves with various dynamics and articulations.

System 1: Treble staff has a melodic line with eighth notes and quarter notes. Bass staff has a simple harmonic accompaniment. Dynamics: *f*.

System 2: Treble staff has a melodic line with eighth notes and quarter notes. Bass staff has a simple harmonic accompaniment. Dynamics: *f*.

System 3: Treble staff has a melodic line with eighth notes and quarter notes. Bass staff has a simple harmonic accompaniment. Dynamics: *f*. Includes *poco rit.* and *ff*.

System 4: Treble staff has a melodic line with eighth notes and quarter notes. Bass staff has a simple harmonic accompaniment. Dynamics: *rit.* and *p*.

System 5: Treble staff has a melodic line with eighth notes and quarter notes. Bass staff has a simple harmonic accompaniment. Dynamics: *f*.

System 6: Treble staff has a melodic line with eighth notes and quarter notes. Bass staff has a simple harmonic accompaniment. Dynamics: *f*. Ends with *D. S.*



## RUSTIC DANCE.

Frederic A. Franklin, Op. 8.

Allegretto.

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# Grandmother's Minuet. Grossmutter's Menuett.

Revised and edited by  
Anthony Stankowitch.

Edvard Grieg, Op. 68, No. 2.

Allegretto grazioso e leggerissimo. M.M. ♩ = 112

pp

pp sempre

poco rit.

con moto. M.M. ♩ = 152

poco rit.

a tempo

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17

un poco stretto

f

un poco rit.

Tempo I. M.M. ♩ = 112

pp

pp al Fine

rit.



## FORGET - ME - NOT.

VERGISSMEINNICHT.

SONG WITHOUT WORDS.

Andante.

FRANZ FUCHS, Op. 1.

*p con espressione*

*dim.*

*p*

*mf agitato*

*f*

*ff*

*rit.*

*p*

*a tempo primo*

*dim.*



## A LOST HEART.

WORDS BY  
EDGAR M. DILLEY.MUSIC BY  
PRESTON WARE OREM.

Tempo rubato. (Allegretto.)

*Semplice* *p*

"I've lost a lit-tle heart, sir," The maid-en soft-ly

*colla parte* *p*

said; "A tee-ny ti-ny heart, sir," And toss'd her pret-ty head. "I've

*mf*

lost a lit-tle heart, sir, just now, I think, near you, A trust-ing lit-tle

*mf*

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Also published for low voice in D

*p* heart, sir, And way-ward too?" *p* "I've

*p* *pp* *f* *pp* *p*

found a lit-tle heart, miss, And tak-en it," he said; "'Twas such a ti-ny

heart, miss, That straight to mine it fled, You've lost a lit-tle heart, miss, I've

*f* *p*

found one—give it you? No! here's an-oth-er heart, miss, For won't mine do?" *f*

3260. 2



## BASHFULNESS.

OLIVER H. P. SMITH.

Andante.

Piano introduction in 3/4 time, marked *Andante*. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. Dynamics include *p* (piano) and *ppp* (pianissimo) with a *rall.* (rallentando) marking.

First vocal entry: "Could I tell thee, fair - est maid - en, Glad - ly would I,". The piano accompaniment continues with a steady eighth-note pattern, marked *pp a tempo*.

Second vocal entry: "glad - ly would I the truth re - veal! Day and night, my". Dynamics shift to *mf* (mezzo-forte) for the vocal and piano parts.

Third vocal entry: "lips would frame it, All the love, yes, all the love a". The piano accompaniment continues with the same eighth-note pattern.

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Fourth vocal entry: "heart can feel! Night and day at home or wand - 'ring,". The piano accompaniment continues with the same eighth-note pattern.

Fifth vocal entry: "Still this sweet un - rest is mine. Could I". Dynamics shift to *poco rit.* (poco rallentando) and *a tempo*.

Sixth vocal entry: "tell it, dear - est maid - en, Would'st thou then, Ah! would'st thou". The piano accompaniment continues with the same eighth-note pattern.

Seventh vocal entry: "then thy heart re - sign?". The piano accompaniment continues with the same eighth-note pattern.

3258-2



## A GERMAN LEGEND.

Goby Oberhardt, Op. 88, No. 1.

In narrative style. M.M. ♩ = 100.

a) The whole and half notes must be held out their full value.  
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## THE TEACHER'S EQUIPMENT.

BY HARVEY WICKHAM.

It is of the teacher's equipment as it should be, not as it too often is, that I wish to speak; and I purpose to ignore that obvious essential knowledge of subject. He who attempts to impart that of which he himself is ignorant is quite outside the pale of discussion. There are, however, other requisites in the cargo of those who set sail as instructors (if the figure may pass) which are less self-evident, but no less worthy of attention. First to mind comes

## CRITICAL SKILL.

(Lousy criticism is responsible for more harm than many worse-appearing things. Fault-finding, when not guided by intelligence, is always useless and usually pernicious. If you cannot tell a pupil what is wrong to the minutest detail of its wrongness, you can only breed distrust of himself and dislike for you if you tell him that he is wrong at all. Once in a hundred times you may induce some one to analyze the fault or go to another preceptor to have it analyzed for him, while occasionally a complacent soul is to be met from whose duck-lack intelligence reproof rolls like water; but none of these exceptions is practically worth looking for. "He who cannot build would better tear not down" is a good adage.

Criticism, to be skillful, must first of all be intelligent. It must be understood by the teacher, who should know exactly what he is taking exceptions to. In listening to a performance he must not only know that it differs from the ideal, but *wherein* it differs from the ideal. If a run is not according to note, he must observe exactly what mistakes were made, instead of indulging in general grumbling remarks. I once overheard a teacher criticizing a performance of Chopin's C-sharp minor waltz. The player carried the chromatic passage of the run with which the second movement concludes one note too far, playing C for C-sharp.

"That is not correct," said the teacher, and he repeated the remark no less than five times without telling what was amiss. It is such teaching as this which is not worth the fee.

Skillful criticism must also be intelligible to the student. If one calls the attention of a rather dull pupil to everything that is ill in his playing, a helpful impression will not be made, no matter how exact and well-chosen the language may be. A mind which has not learned to distinguish between the accented and unaccented parts of a measure cannot for the life of it conceive of an even *ritardando*. What is the use of mentioning the latter before a clear idea is formed of the former? If a familiar text may be altered a trifle, "when a note and beam are both in the same eye, by all means remove the beam first." To cite a case in point, let me relate a studio experience of my own.

The subject was a boy of about fourteen. He had been given up by three other teachers as a musical ignoramus beyond the reach of pedagogy. I received him more out of curiosity and as an experiment than for any other reason. He had no conception whatever of rhythm or pitch. That is to say, he paid no intelligent attention to the sound of his performance. The number of his other faults may be imagined easier than enumerated. In his general studies he was rather bright, and he had been a student of music for three years!

The first thing I did was to play simple rhythms for him on one tone till he could tell by ear whether a tone was prolonged one beat or two. Then I had him play similar exercises himself, then simple tunes (execrable ones they were, the trashiest I could find) till he could go through them with tolerable rhythmic accuracy. When he began to have a clear idea of the meaning of "swing" when applied to music, I called his attention to the subject of pitch. Hitherto, I had said "very good," if he went through a passage without interrupting the movement, even if fifty per cent. of the notes were wrong. After much

## THE ETUDE

difficulty I taught him to distinguish the difference in sound between C and C-sharp. Then the difference in sound between a major and a minor triad. Then the difference in sound between the right note and a wrong one when he was himself playing them. Later, we took up the subjects of fingering and touch; and so on until he was really not a bad performer of simple compositions, and learned to enjoy his lessons and delight his parents. I cannot say that it is altogether worth while for such as he to study music at all, though the slough in which he was found was mainly the fault of his first teacher; but I do think it a good thing for the instructor occasionally to accept a case of this kind. Many things are learned in trying to force ideas into unaccustomed brains. I myself gained much besides the art of criticizing from my relations with this boy, as will appear in the course of this paper.

The average teacher does not appreciate the darkness which surrounds the pupil's intellect. Things, obvious to the educated, are hard sayings to the ignorant, simply because things yet more obvious to the one are dimly comprehended by the other. As a general rule, we do not strike deep enough to get at the root of mistakes. A famous animal trainer once told me that the secret of his success lay in his ability to put himself in the animal's place and see the world out of the animal's eyes. "A horse," said he, "cannot lift himself to the intellectual plane of a man. If they are to establish a connection, the man must lower himself to the intellectual plane of the horse. In so doing he will discover what it was which prevented the horse from doing what was wanted." This brings me to another item in the ideal teacher's equipment,—

## SYMPATHY.

I dislike to use the word in this connection, for it is so hackneyed that it conveys little meaning to many. Sympathy is the putting of one's self into the place of another. It is the stooping of a man, for example, to the level of the horse's mind. It must always come from the higher creature to the lower, never from the lower to the higher. Knowledge in itself is insufficient for the sympathetic teacher—knowledge of music, I mean, for that merely implies that he has overcome the difficulties which beset his own path. In the path of the pupil may lie many stumbling blocks which the teacher never personally encountered. No two ever climbed Parnassus by the same route, and it behooves the instructor to familiarize himself with all the highways and by-ways and the difficulties and dangers of each. He must know the approach to every hardship from every direction. He must, in imagination at least, have dashed his head against every tree in the forest of perplexity and have done it from every point of the compass. This is the price of insight and the origin of sympathy.

So-and-so fails to play two notes against three—but every beginner fails here. Why has So-and-so this trouble, and is it the same trouble which What's-his-name has? Is it the same trouble which So-and-so has pre-empted all to himself? These are questions which sympathy alone can answer. What's-his-name may have an undeveloped left hand which requires so much attention that none is left for the right; while So-and-so may have equally-developed hands, but no mental conception of the effect of two notes played against three. What he needs is illustration, while the former needs technique. Yet sympathy is powerless if he has stumbled all the best conceivable difficulty himself, but I do over think that the gifted will not find it lost labor to give some time to the study of the anatomy of inferior minds. Yet sympathy is powerless if it cannot inspire a receptive mood in the mind of its object. Pupils close their hearts to those they do not like, and the teacher must have the faculty of—let us call it

## THE FACULTY OF INSPIRING CONFIDENCE.

The dull boy I have described above made no progress until I had been at some pains to remove a barrier which at first existed between us. In the be-

ginning, he looked upon his lesson very much as an ancient heretic must have looked upon the rack. He paid no attention to what I said, for the reason that he did not believe it could mean anything to him. He had no ambition to improve, because he did not see any sense in music. I think the boy's attitude was an altogether rational one. He really had never listened to music, and the burden of proving that it was worth listening to certainly fell justly upon the shoulders of those who compelled him to study it. I began by getting him to talk of himself and of the subjects he was interested in. His respect for me greatly increased when he found I was "up" on the rules and gossip of football. There was no difference, save in degree of development, between the mind of a child and that of an adult, nor any reason for treating one radically different from the other. At first the boy was shy—mentally shy, I mean—unwilling to give his ideas and opinions, and backward in laying bare his interest in things. This was because he was a stranger to sympathy and unused to having his intellectual being respected by an adult. I succeeded in making him confess his dislike for music and I convinced him that he had not given it a fair trial. From that time, he began to be interested in me; and to think that what I said might be worth listening to. In fact, he had "sized me up" and pronounced me, probably, "not half bad."

Few realize the profundity of the intellectual contempt which a child often feels for its elders, because the latter demand that their sayings be accepted on authority and will not take the trouble to demonstrate the reasonableness of their commands. The teacher who deals with the young (and all pupils are so in many respects) should not mistake the questioning attitude of a darkened mind for impertinence. Convince a child that you are wise, indeed, and his respect flows toward you as naturally as a river flows toward the sea,—a respect far different from that hypocritical deference which experience has taught him to pay to those having power.

## MILLE CHAMINADE ON PIANO-PLAYING.

"Composition cannot be taught, but I can give excellent advice to girls studying the piano. Let them practice slowly and loud. As a rule, they work too quickly. The only way to acquire grace and lightness of touch is to practice without ever hurrying. Let them count two upon each note as they play scales and exercises.

"Once when I was traveling I happened to be given a room in the hotel next to a man who was studying to be a pianist. All day long he struck the notes hard and slowly. I waited for a piece. He did not play one, and when night came and he was still at his laborious apprenticeship, I said to myself: Here is a man who will succeed!

"Playing with force," she continues, "does not mean to have a stiff arm and hand; quite the contrary. And, above all, those who wish to accomplish anything should keep their minds and attention fixed upon what they are doing. If they have not an abundance of patience and determination, they had better give up.

"Professor Kalkbrenner used to allow his pupils to read while they were playing over their exercises, but I am convinced that this system is a very bad one. By thinking of each note a girl can do more in half an hour than she can do in four hours with her mind on other things, and if she play slowly and loud for two hours every day she can gain wonderful facility.

"Study as difficult pieces as you can, but when you play for friends always choose one of your easier compositions. Be beyond what you are doing: it is the only way to attain perfection. If you play what is too hard, you will learn nothing, you will be weary, disgusted; whereas if you try something which you present no technical embarrassment, you can give yourself wholly to the art with which you render it; you will have grace and charm. It is only by being beyond your piece that you can produce an effect."—*Girl's Realm*.











Scalchi, the famous grand opera contralto, has signed with Robert Grau to go into vaudeville.



# Organ and Choir.

Edited by EVERETT E. TRUETTE.

## ORGANIZING: A VOLUNTARY CHOIR CHORUS IN A COUNTRY CHURCH.

The pastor has announced that a volunteer chorus choir will be organized to supply the vocal music of the church services, commencing on the first Sunday of next month, and has given out a general invitation to all who sing and care to join the chorus to come to the church on a certain evening. It will be your duty as organist and director to organize and drill this chorus, and if it is your first experience you know not what awaits you.

When the evening arrives you may find the total number of aspirants is eight—seven sopranos—old and young—and one "wondering knave" with a much-curled blonde moustache; or, better, you may find fifty blonds ready to join the chorus, some of whom "sing a little" and some of whom sing "not a bit"; or, best of all, you may have forty people who would like to join the chorus, many of whom have fair voices.

What will you do first? The most business-like thing would be to have each one sing to you individually, singing part of some representative hymn-tune and a scale to show the power and compass of the voice. You would thus be able to get down the name and capabilities of each one; but if you should announce such an intention a large number of those present would immediately have engagements elsewhere. One might think that this indicated their incapacity, but such is not always the case, for quite a number of chorus-singers with fair voices are overpowered with a false pride which will not permit them to have their capabilities examined. Oftentimes a roundabout way is the quickest and surest way to town.

Without any further ado, ask those who sing soprano (you, of course, mean those who think that they sing soprano) to sit in the front row at your left, facing you; those who sing alto to sit in the front row at your right, and place the tenors back of the sopranos and the basses back of the altos. You will thus learn the first wish of the singers without putting the question to them directly, viz.: that perhaps eight ladies wish to sit in the soprano section, whether they sing soprano or not, and only two or three care to grace the alto section. The gentlemen are less particular with regard to seats, except that Mr. A., who has a large bass voice, wishes to sit behind Miss B., a soprano, because of some kind of attraction other than the music. Do not criticize, at first, the lack of balance of parts.

Ask them to sing one or two very familiar hymns. This will clear their throats and awaken their interest in singing. As there are only two or three altos, have them sing over the alto part alone two or three times to "gain strength." Most likely a couple of the would-be sopranos will take pity on them, remembering that they used to sing alto themselves, and will decide to change to the alto section. This will help balance the division of the ladies' voices. Never mind if the tenors are weak and off the key. That is to be expected at first.

Try over the hymns several times, calling attention to one or two points of rhythm or intonation which you know they can correct easily, and possibly sing over the individual parts separately, unless you find that they do not try to sing when you ask them to sing alone. Then bring forth a very easy and tuneful song, one which is free from difficult leads or complicated rhythms. Have them sing it entirely through

without stopping, if possible. If they lose their places keep on playing and get them to come in with the next phrase. This will encourage them in sight-reading and give them an idea of the whole composition. If they cannot read it at all, play the anthem entirely through while they listen and watch their parts. When you have finished, perhaps some of the singers will say "pretty." If so, you can score one.

Returning to the beginning of the anthem, make the chorus sing over the first phrase several times, correcting the errors in any of the parts, urging them to sing together and to avoid dragging. After improving the first phrase treat the second likewise. Go quickly through the anthem by phrases, after which have them sing the whole anthem. Return to those passages which they sang poorly, and try them over separately several times. Sing whole anthem again one or twice. By this time the chorus should have a fair idea of the piece. Do not expect anything approaching perfection at first, it requires constant and continued work. Collect the music of this first anthem and induce sociability while you are selecting another.

Select a second anthem which shall be a contrast to the first. Treat it the same as the first, remembering that the first point to be gained is to awaken a genuine interest and enthusiasm among the singers for the work of the chorus.

At the close of the rehearsal, after thanking them for their attention, announce that you need a few more altos or basses, as the case may be, and ask those present to invite others who may be able to strengthen the weaker parts. Then, in the most delicate manner possible, state that it will be for the interest of everyone individually and of the whole chorus collectively, if each one would sing to you individually, to show you just what the material of the chorus is, which will enable you to select music which is best adapted to their capabilities, etc., etc.

Announce that you would like to hear each one sing his or her individual part of a certain hymn-tune (inform them which one, so that they may practice it) and a slow scale to show the compass of the voice, before the next rehearsal.

If you have succeeded in arousing some degree of interest in the singing, the members of the chorus will be less apt to object to singing to you individually than if you proposed it at the very outset.

At the second rehearsal you may find that a few who were present at the first rehearsal "have resigned." This will save you more or less trouble, for anyone who cannot (or will not) sing his or her part of an ordinary hymn-tune before the director of the chorus would not be an acquisition, as harmony among the members and sympathy between each member and the director are just as essential to the success of the chorus as vocal ability. It must be remembered that one obstinate singer will do a fair voice can retard the progress of the choir more than two amiable members who have only indifferent voices.

Having heard each one sing, you know just what material you have to work with, and can locate your singers to the best advantage. Insist on seating your chorus yourself, and insist that they sit in the same seats each time (barring, of course, the vacancies caused by absences). You find that they have three strong clear sopranos. Have them sit together. Two sopranos sit badly; hence, place them as far apart as possible. One sings sharp when singing above E. Place her beside one of those who flat. Distribute the

other sopranos according to the seats left. So on with the other singers.

If you have a chorus of 16 divided into 6 sopranos, 4 altos, 3 tenors, and 3 basses, and have only room for sixteen chairs in two rows in the gallery, you will have to seat the chorus thus:

S S T T B B B  
S S S S A A A

If you can get ten chairs in the front row have all the ladies sit in the front row. If you have three rows of seats with six in a row and have in the chorus 6 sopranos, 3 altos, 3 tenors, and 4 basses, arrange them thus:

B B B B  
T T T A A A  
S S S S S S

With a chorus of 24 or more and sufficient room, it is always best to place the sopranos at the left of the first two rows (as you face them) and the altos at the right of the same rows, dividing the tenors and basses in a like manner in the two back rows.

Ten sopranos, 8 altos, 6 tenors, and 8 basses, 22 in all, with four rows, eight seats in each row, could be arranged thus:

T T T B B B B  
T T T B B B A  
S S S S S A A A  
S S S S S A A A

The singers should be placed as compactly as possible so that the organist will permit, as the parts blend better. Four short rows of at least six in a row is a better arrangement than two very long rows.

In a volunteer choir it is seldom possible to balance the parts by a numerical rule, as there is generally a number of weak voices, and unless these are equally distributed, they will weaken the balance of tone provided a numerical ratio of the number of singers in a part is preserved. When the chorus is singing *forte*, if one part is always weak the only thing to do is to secure one or two more strong voices for that part.

Your choir is now organized and seated, and you are ready for regular work. Suggestions in drilling the chorus are beyond the scope of this article and will be given at another time.—Everett E. Truette.

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WE have received numerous questions relative to the music suitable for the communion-service in non-liturgical churches, and make the following suggestion:

In most churches the communion-service follows the regular morning service, therefore a special prelude is not necessary; but where the communion is an independent service (not preceded by any other service) the following preludes will be found appropriate and interesting:

"For Holy Communion," by Calkin.  
"Prayer in F," by Lemmon.  
"Communion in A," by Dehayes.  
"Prayer in A-flat," by Guilmant.  
"Communion in G," by Guilmant.  
"Prayer in D-flat," by Callaerts.  
"Elevation," by Rousseau.  
"Prayer," by Pache.  
"Antiphony," by Chauvet.

For postludes one must be governed by the character of the ending of the communion-service. When the "distribution" is followed by the singing of a "Gloria in Excelsis" and some joyful hymn of praise, as is frequently the case, the postlude may be some what bright and loud; but if the communion-service ends with some hymn like "Rock of Ages," without the "Gloria in Excelsis," the postlude should be rather subdued (not louder than the diapason) and of a sustained character.

"Adagio in D," by Hollins, is of just the right character. As it is rather long, one can skip from the last measure at page 4 to the first measure at the bottom of page 8.

"Organ-hymn" of Pignati (first three pages) is also suitable.  
"Ten Preludes and Postludes," by Merkel, are useful, and the first theme of Guilmant's "Marche Religieuse" is suitable.  
Other compositions are:  
"Andante in A," by Saloni.  
"Adagio in G," by Volkmann.  
"March of the Sacrament," by Chauvet.  
"Adagio in E-flat" (second sonata), by Merkel.  
"Canon," by Merkel.

For choir pieces the following are suggested:  
"O Saving Victim," by Tours.  
"O Saving Victim," by Gounod.  
"O Saving Victim," by Reed.  
"O Saviour of the World," by Goss.  
"Blessed are the Merciful," by Hollins.  
"Bread of the World," by Brown.  
"There is none Holy as the Lord," by Stevenson.  
"Bread of the World," by Porter.  
"Bread of the World," by Tours.  
"My God, and is Thy Table Spread," by Biedermann.

\*\*\*

DR. STEPHEN AUSTIN PEARCE, for nine years organist of the First Presbyterian Church of Jersey City, died at the beginning of the morning service on April 18th. He was a graduate of Oxford (1864) and a pupil of J. L. Hopkins.

\*\*\*

The annual meeting of the American Guild of Organists has been postponed till May 16th, to be followed by the annual dinner at Hotel Lorraine, New York, an account of which will appear in THE ETUDE next month. The next convention of the Guild for Association will take place June 12th.

Mr. Mary Chappell Fischer gave a recital of her pupils on April 30th, at First Presbyterian Church, Rochester, New York, twelve pupils taking part in a varied program.

Mr. William C. Hammond gave his two hundred and seventy-fourth organ-recital at the Central Congregational Church of Holyoke, Mass., on April 9th.

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Girl: "Do you play the organ by note?"  
Dude: "Oh, no! I play by ear."  
Girl: "I don't see how you reach the upper keys."  
—Ez.

\*\*\*

A new organ-symphony by Widor—"Symphonie Romane," opus 73—has just been published by J. Hamelle, Paris. This symphony is founded on the hymn "L'He die des Plagues," the theme appearing again and again in every conceivable form. The work is the extreme modern style peculiar alone to Widor.

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Mr. William C. Carl has been giving his usual spring series of organ-recitals at the First Presbyterian Church of New York. The programs contain several novelties, and the recitals are largely attended.

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Mr. Frederic Archer has given seventy-one organ-recitals at Carnegie Hall, Pittsburgh, Pa., during the season just ending. Six hundred and twenty-three compositions were performed, though only two hundred and ninety-eight were organ-compositions.

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Complaints are frequently heard about the difficulty of finding room for organs in churches not originally built with an instrument in view. As a way out of this difficulty, it has been recently suggested that we should go in more largely for the plan of placing the organ underground. The correspondent who draws attention to the matter says he had the privilege not long ago of examining the organ in Cork Cathedral. There the instrument is placed under the ground, in a large room excavated at the east end of the church,

while the organist sits at a console near his choir. The arrangement, it is said, has proved in every way successful. From an economical point of view it must certainly be very much cheaper to dig a big hole (laborer's work) and cement it well out, than to build an organ-chamber in keeping with the architectural character of the church. And then the cost of an organ-case would be saved besides. Still, it is not likely that this plan will widely commend itself. It may do very well where no other is possible, but a congregation likes to see as well as to hear its organ; and as for the organist, his prayer might be: "Save me from going down into the pit!—Non-conformist!"

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The organ of the church of St. John, Leipzig, Germany, has been offered for sale. This organ was inaugurated by Sebastian Bach in 1744, and pronounced faultless by him. What a contrast its action must make with the modern organs with pneumatic and electrical action!

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A hospital for organists is to be erected in Los Angeles, Cal. Dr. Frederick Sellers, an organist and composer, has undertaken the erection of such a sanatorium for consumptive organists. The home will contain seventy-five wards and will be open to both sexes and free from denominational influences. More than \$14,000.00 has already been subscribed, and several persons have promised to furnish special wards in memory of relatives who have died of consumption.

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A very fine set of chime bells—the largest in this country—will be heard at the Pan-American Exposition in Buffalo in 1901. They were produced in 1865 by the celebrated French bell-makers, Bolle & Son, and cost about \$25,000.00. They were hung in St. Joseph's tower in Buffalo, but have not been used since 1875. There are forty-three bells varying in weight from 25 pounds to the deepest monster, which weighs 509 pounds. The metal consists of 775 parts of copper and 225 parts of tin. They will be hung in a new tower in the exposition grounds and will be rung from an electrical key-board.

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The master of ceremonies at a recent fashionable wedding in church was quite right in telling the organist, who had forgotten his music, to "improvise anything he pleased." Improvising generally means "improvising,"—Musical Herald.

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J. C. W.—I. In accompanying voices on a one-manual reed-organ it is almost impossible to make

any one voice-part stand out more prominently than the others. As the stops are divided, one can occasionally use a broader combination for the treble than for the base, or vice versa, but in playing four-part harmony this would make two voices louder part of the time and would be unsatisfactory.

2. The only way to make a diminuendo while you hold the last chord is to let the wind "die out" by stopping the blowing a count or two before the last chord.

3. In playing four-part harmony, if the tenor and bass parts are too far apart to be played with left hand and the tenor part also cannot be played with the right hand, the bass part should be played an octave higher than written.

FEDAL.—The exact date of the invention of organ pedals is unknown. The invention is generally attributed to Bernhard, a German,—between the years 1470-80; but when an old organ was removed from one of the churches in Rostock, near Frankfurt, the date 1418 was engraved on the principal pedal pipes, which would tend to prove that the pedal was in vogue near the end of the fourteenth century.

W. J. P.—We stated last month that we thought I. G. Plagier had not published any collection of organ-pieces since his "New Collection of Organ Music."

We have just received a copy of the second volume of

his "New Collection of Organ Music," which contains twenty-one original compositions and about a dozen other compositions.

D. P.—Interludes are played between the verses of hymns in many churches, though they are undoubtedly less popular than twenty years ago; just as the intermingling of the people of different nationalities causes an intermingling of the individual customs of those nations, so are the customs of the different denominations of Protestant churches, which, twenty years ago, were confined to each denomination, being adopted in all the churches with more or less freedom, as the members of all Protestant churches nowadays frequently attend the services of churches of other denominations. This is particularly noticeable in the freedom with which various sections of the Episcopal order of service have been appropriated by other denominations, and we think that the tendency to abolish the interlude is really the result of the spreading of the custom of having no interludes between the verses of the hymns, which has prevailed in the Episcopal churches for so long.

STUDENT.—Please name the most interesting works by Bach, for the organ, which should be in the repertoire of every organist. Also name the five most interesting and representative organ sonatas.

1. "Prelude and Fugue in B-minor."  
2. "Fantasia and Fugue in G-minor."  
3. "Prelude and Fugue in A-minor."  
4. "Prelude and Fugue in E-minor."  
5. "Toccata in F-major."  
6. "Toccata in C-major."  
7. "Toccata and Fugue in D-minor."  
8. "Fugue (lesser) in G-minor."

2. Opinions differ, but we would name:  
"First Sonata in D-minor," opus 42, by Guilmant.  
"First Sonata in F-minor," opus 55, by Mendelssohn.  
"Second Sonata in G-minor," opus 42, by Schell.  
"Pastorale Sonata," opus 88, by Rheinberger.  
"Concerto in D-flat," by Hindel.

## MUSIC OF THE ORGAN.

HERE is a fine description of organ-music heard in a cathedral given by a writer better known and appreciated as a poetess than as a prose writer, but poetry is often seen in prose:

"The organ began to play, the grand old organ, in the roof that we could not see. First it sent out a few trembling, tender notes, that wandered away along the upper vaults or dropped down upon us softly like light of angels; then suddenly they were all about us and among us, and we rode as if we got nearer to the music, which was swelling out the triumphal beginning of a glorious hymn."

"It seemed as if some instinct had drawn us up from our seats; but we had hardly obeyed it, when the organ wandered away in unexpected fashion, and we appeared to be floating among strange worlds and to be taken out among the stars; then in a moment it came back to its first theme, and burst upon us like musical thunder, 'God Save the Queen.'"

Could there be a more glowing description of the sensitiveness felt by a poetic nature when listening to good organ-music, when the whole mind and soul is given up to it in a complete abandonment and oblivion to all rights and sounds other than the delicious organ notes?

In the same manner as a well-written book requires a good reader, so does good music require a good and appreciative listener. How often do we see good musicians, we mean amateurs, hesitate about playing, music they feel? Simply because they know very well the music they delight in cannot be understood. They know that rapid shallow airtight delight the musically uneducated, and to play such would be like reading children's story books. If we are to appreciate that one drop of musical culture can appreciate good music.—Prests.



# Local Department

CONDUCTED BY N. W. GREENE

## WHAT CONSTITUTES PRACTICE.

What is the difference between the varying conditions which confront the two individuals, we think there will be profit in the discussion of this, which is, perhaps, the most vital phase of a many-sided subject.

We will answer the question by saying: "Because the two girls approach their duties with entirely different ideas as to what constitutes practice."

To use a homely, but familiar, expression: "One works by the job and the other by the day."

The job girl, or the one who practices four half-hours because that is the time assigned and on exercises prescribed for her, fills the time and completes the job, but fails to realize fully on it because time is only an inconsiderable factor in vocal study. Her voice must improve some if she is rightly guided, but because use, even of the most imperfect sort, strengthens and promotes elasticity of the vocal muscles, but ideal results, which follow the fullest improvement of the time, are not obtained.

The girl who works by the day has a different kind of interest in her study. She does not measure her progress by half-hour periods of practice, but by what an aggregate of half-hours in specific directions can show.

There is much to be done to subdue that wonderful and extremely delicate instrument, the human voice. It must, first of all, be taught to rely upon its own hands and feet for support; too usually it is bolstered up, supported, and held to its work by the hands, arms, and feet of other muscles, which have quite as important duties of their own to perform. To extricate them gradually and gently from the influence of their willing, but misguided, neighbors is no simple task. Work by the day, when there is no need of haste and all need of care, alone can accomplish this, and how weak the voice is at first and how many scores of times does one, just gaining courage because of a faint show of strength, discover that the hope is premature, that a too-willing neighbor has unobtrusively stepped in and helped, when all must be tried and proved again! But each day counts for progress, and at last one really feels that the tone, weak and purile though it be, stands for its own individuality. It is now the strengthening process must begin. Too much care and system cannot be employed to gain strength. The work should be carried on with gradually-increasing severity and as nearly as possible at the same regular periods each day. Muscular tension is not grateful and responds generously to *répétition* if one accustoms himself for a few weeks to the same periods of practice. The system is so willing to co-operate that presently, as the hour for work approaches, the body assembles to where it will be needed, and is ready to use with no loss of time to get into condition. The thoughtful pupil takes advantage of this and knows, too, that, if a period of enforced rest follows, for many days the blood will adhere to its custom and rush to the center where it was utilized; not being employed it will remain there, filling the cells and enlarging the parts, which explains the fact so often commented upon, that the voice that is returned to use, after an interrupted session of systematized practice, seems larger and broader.

The girl who works by the day studies how to practice as interestingly as she studies her lesson. When her lesson, as it should continually be, is the means of voice, she not only studies the tone, watches its

quality, color, and carrying power, but is equally thoughtful in her preparation for it. She measures its length by seconds, and is thus able from time to time to rejoice at her increase of breath-control when her work is scales. She sings them slowly at first, to insure the same quality she uses on single tones, and also to establish perfect intonation; then very gradually she increases the speed. She finds the tendency very strong to unevenness, or to give greater stress to the upper notes; so, with breath suspended and extraordinary care, she repeats the scale, not once, but fifty times perhaps, until she feels further repetition would be useless. Not content with this, she returns to it again at her next period of practice, with no thought but to conquer, with no diminution of purpose or effort. If the work is a song, she studies the words, she reads them aloud, she takes a single phrase and reads it with different inflections, varying the accents until the deepest meaning is at her command to interpret. She then sings it, and by many repetitions establishes the exact balance of tone as to stress, quality, and color necessary to best indicate its sentiment.

It is thus that the girl who works by the day pursues her studies. Is not the reason clear why girls differ so widely in results of their practice? If you would succeed as a singer, do not work by the job, but by the day when you have leisure, to make the widest possible application of your forces to the work in hand.

PROFESSIONAL SINGERS may be classified as follows: First, superior singers, with fine voices. Second, excellent singers, with inferior voices. Third, inferior singers, with excellent voices.

These conditions are largely pre-ordained, but not irretrievably so.

The mental factor dominates all modifications of apparently pre-ordained conditions. In untrained and up, the peculiar attribute of force known as tenacity figures more conspicuously than its mental impetus. The truly gifted belong to the first class: they have the constant stimulus of a responsive instrument, and at least the most exacting drudgery has compensating delights.

The most unhappy are those of the second class. They are bound by physical limitations, while the mind is equipped with possibilities of great attainment. Their measure of success is most to be commended, for it is gained while opposing discouraging obstacles.

They are to be pitied or blamed who belong to the third class. There is either a tale of ill-proportioned endowment—hence the pity—or gross negligence, where rests the blame.

The fourth group predominates: Indifference inherent. Indifference in fact. The world suffers, the profession suffers. It is only the indifferent who cannot suffer.—H. W. G., in *Musical Record*.

PARIS is the one place on earth where one may make a truly great success, and the hardest place on earth in which to fail. Out of the fullness of many years' experience in the French metropolis, I counsel the American girl who would succeed in the musical world to go to Paris—under certain conditions; and by all means to remain at home if these conditions are not fulfilled.

THE AMERICAN GIRL IN MUSICAL PARIS.

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When a young girl tells me that she is going to Paris, alone and with little money, to study music, I tremble. I know what it means. I do not care if she has the making of a real artist. If she is pretty, so much the worse, for the temptations in her path way will be doubled. If she has no mother, brother, or constant chaperon to attend her wherever she goes, her struggle will be a very bitter one. I do not hesitate to affirm that to send a poor girl to Paris alone to cultivate her voice is nothing short of a crime.

I have seen American girls come to Paris by two and threes, take up residence in some obscure *garçon*, and travel about the boulevards with the independent air of American girls in our own great cities, under the impression that their very independence doted them with divinity and protected them from fault. Such is not the case. Conditions in Paris, not those of New York, and public opinion is merciless. As for the many professors of music, they are very exacting; and the unprepared girl gets very close scrutiny. If she is found to be poor, even if her voice is of exceptional promise, she is politely bidden to apply elsewhere. There are plenty of American girls who aspire to musical honors who are not handicapped by poverty. In fact, the wealthy ones have made it very difficult for the poor girl, who must, by sheer force of genius, break through this barrier of indifference, if not of contempt, mingled with pity.

HARD WORK AND MUCH OF IT THE PRICE OF SUCCESS.

The first condition of success is that the aspirant shall have a voice. She must have money, and she should have a constant friend and protector in her difficult journey and be prepared for the hard work which naturally follows. On the subject of hard work it seems that I could write volumes. The great base to the musical profession nowadays is the prevailing delusion that long and bitter labor is the only way to success, not so necessary now as in times past. The craving for the luxuries of the profession without its labors accounts for the rarity of a perfect musical performance.

A ROGUED HEALTH A FIRST ESSENTIAL OF SUCCESS.

Another condition which is not to be overlooked is the physical one. The training which the student undergoes is a very severe one. Nothing short of a perfectly normal physique is capable of maintaining it. I recall the case of a beautiful American girl with an exceptional voice who was compelled to give up solely on this account: she was always in the hands of her doctor, and certainly could not hope for an easier life when in the actual struggle for popularity later. The strain of a night's singing is immense, and the nervous tension calls for a thoroughly vigorous and sound vitality. Midnight suppers and other dissipation of Parisian life are fatal to artistic success. To a regular life and most careful diet I owe my success as a singer, for the voice is as tender as the soul, and the most departure from perfectly normal living mars its correlative influence upon the vocal organs. The aspirant, then, must have a good physique and maintain a high standard of health through all her student years. By that time regular life and ways will be so much a matter of custom that she will maintain them throughout her career as an artist.

COST OF A MUSICAL EDUCATION IN PARIS.

The time necessary to take a course varies. A few years ago it required eight years of good and faithful service, ten six, and now four. Of course, personal ability and willingness to work have everything to do in shortening the term, for really every aspirant is the architect of her own destiny. The mother of her own career. Though Madam Marchesi and others have daily classes from ten o'clock till four, every pupil receives virtually individual instruction. The cost of this instruction varies from fifty to eighty francs a month, and living and other expenses bring the sum total to one hundred or one hundred and fifty dollars a month. This amount will provide for all the necessities and some of the luxuries of Parisian life. Of

course, some students get along with half these sums; but nowhere is it so necessary to dress and appear well as in Paris, and during no time of life is it necessary to live so comfortably, eating well and enjoying the most congenial of surroundings. The struggle is hard enough under the most favorable of conditions. Let me say, then, that the American girl who has not a perfectly phenomenal voice, abundance of means at her disposal, a capacity for hard work, and a large fund of health and strength, had better stay at home, for Paris is no place for her.

Parisian life is the great alchemist of human nature. It changes everything with which it comes in contact. There is no human suffering more keen than failure in a great cause of art; and where one succeeds, the *tuus* find and retreat into oblivion.—Madam Emma Soudou in *Saturday Evening Post*.

FORCE OF ILLUSTRATION.

Many pupils do not give the proper value to consonants, and as a result, their words are not clear. I tell them that the pronunciation is a prime feature of good singing, and that, though one make a splendid tone, if the pronunciation is foggy, they are in so far as singers. To illustrate this, I have had a voice pupil, I tell them to speak their words as though they were speaking through a telephone where the line was not any too good, and where they had to articulate very distinctly in order to get their meaning to the person at the other end of the line. But, as I said before, this illustration does not do for much if the girl has never had hold of a telephone.

One of the hardest things to teach in singing is the what is called "placing" the voice. That is, getting a clear, ringing tone, will forward in the mouth and not muffled, mushy, or breathy. It will help to get the idea to the pupil's mind to call attention to the water as it leaves a section of hose—how it falls scattered to the ground without having useful force or accurate direction. Compare this to the same stream after a nozzle has been screwed on to the hose—how strong the stream becomes and how forcefully directed. The stream of tone is like the stream of water. If it is without focus, direction, or proper placing, it falls without force or carrying power. But if it is concentrated and properly directed, there is produced the greatest tonal results with the least expenditure of effort or material. If the attention of the student is called to the rays of the burning glass, the double convex lens, how it collects the rays of light directly to one point when held at the proper distance, and how the rays are scattered when it is not focused properly, it may be of aid to him in grasping this idea.—W. F. Gates.

THE SELECTION OF A VOICE TEACHER.

When one is about to begin the study of vocal culture it is an important question with whom one should study. This is not to be wondered at, there being so many who profess to teach, yet who are only musical charlatans. In the main, the voice teacher makes the voice; he places the tone according to his intelligence; if his method is bad, he ruins the voice, and often the health of the individual as well.

Often a voice teacher is selected without any regard to merit, no inquiry being made concerning his musical record or experience. It may be that he is merely chosen because he is the "fashion." Many persons, as teachers as they would contract for merchandise, are buying the cheapest, thinking that such a one "will do

to begin with." This surely is a great fallacy. The first voice lessons are of more importance than any future lessons, especially in respect to young persons, whose vocal organs are forming. Often a voice teacher is employed because he is a singer. Again this is a great mistake. While the fact of his being a singer is no hindrance, still, because he is one is no evidence that he has the method or ability to educate voices. Brains, not muscles and cartilages, are requisite to constitute a good voice teacher. Some of the most successful voice teachers whom I have ever met, namely: Signor Garcia, the teacher of Jenny Lind; Lamperti, the famous Italian teacher; Signor Sen Giovanni, Bruni, Trivulsi, the latter not even being able to speak alone; and I might add Vannucci, Marchesi, la Grange, and Wartel, several of whom were never singers, and none of whom were singers when their popularity as voice teachers was at its zenith. The evidence of their great ability as voice educators and teachers of singing is exemplified by the famous artists they have sent into the musical world.

Voice students should view with suspicion all those who claim to have invented new and wonderful methods of voice culture, methods which they affirm will revolutionize the entire system of voice education. These are musical quacks, and are as useless in the musical profession as are quacks in the medical profession, and do so much harm; eventually, however, these vocal inventors of nonsensical methods invariably sink into oblivion, as they should.

In conclusion, let me say that every trustworthy voice teacher can show a good musical record. By judicious inquiry the facts relative to his work may be ascertained, and no mistake made in the selection of a reliable instructor; for, "by their fruits ye shall know them."—J. Harry Wheeler.

QUESTIONS AND ANSWERS.

1. Mrs. W.—Male voices are classified as alto, baritone, and bass. The Soprano of the three, or the one, the tones of which are produced by the slowest vibrations, is the bass.

2. Show the door to the young man who is too lazy to learn to sing by note. When he is out, close it.

3. Scale-practice will best obliterate the contrasting qualities of different registers.

4. If her voice is high, get Giraudet's book and sing through it with exceedingly light tones, and the head-voice will gradually show itself.

5. There is no falsetto voice or mode of singing that comes properly under the observation of the teacher or pupil.

J. L. G.—My experience prompts me to say that if, after three terms, your pupil has four well-placed tones, the probabilities are that in three terms more he will be making progress sufficiently rapid to meet the requirements of the most ambitious teacher. Keep her tones forward, pure and light, using the vowel O to concentrate.

M. B. R.—There are few compositions adapted for the boy. You had best teach him the melody of simple hymns that have not too much range, scale-groups of five notes, slowly taken; and some of Concone's most melodious exercises for low voice.

SISTERS OF CHARITY.—B. V. M.—Girls who sing after their terms, your pupil has four well-placed tones, the probabilities are that in three terms more he will be making progress sufficiently rapid to meet the requirements of the most ambitious teacher. Keep her tones forward, pure and light, using the vowel O to concentrate.

F. M. H. F.—Pupils who sharp in public and sing true at lessons reveal usually cases of exaggerated nervous-tension. Frequent appearances under stress, with extraordinary care not to exceed the point of absolute repose, is the only remedy I know of.

F. G. S.—The comic opera probably did the damage. You perhaps inherit weak vocal muscles, and have given them important work to do before they were sufficiently hardened to receive it. My advice is to

refrain from singing for a few months except in the lightest voice, in wide scales, doing it very systematically. The trouble will gradually leave you, I am sure.

## WHAT HAPPENED THIS MONTH IN YEARS PAST.

WEHER, Karl Maria Frederik Ernst: born December 18, 1780, died June 5, 1826, in London. A remarkable figure in musical history. Though known to the majority as the composer of "Der Freischütz," "Oberon," "Euryanthe," and numerous other operas, and as a brilliant creator of beautiful piano pieces ("Concertstück," "Invitation to the Dance," the "E-flat Polonaise," etc., etc.), Weher was really one of the great pillars of the new German romanticism. His influence on Richard Wagner resulted in the great "Nibelungen Ring" and the most stupendous of all music dramas, "Parsifal." Weher also perfected new adventures in lithography, greatly broadened the art of piano-playing, and was largely instrumental in the welding of the German folk-song into popular romantic opera.

SCHUMANN, Robert: born June 8, 1810, died July 29, 1856, near Bonn on the Rhine. The most poetical master that ever came within the pale of musical history. Schumann, though essentially lyrical, combined an intense romantic temperament with a largeness of conception, minuteness of detail, and a solidity of form and individuality. Many notable improvements are due to his excellent and comprehensive sense of progress. As a writer, he conducted his musical journal, *Die Neue Zeitschrift für Musik* for nine years with great regularity and intenseness of purpose. He introduced the *pédal-piano* into the Leipzig Conservatory, an innovation from which the august school has since apparently never recovered. As a composer, he is the perfection of nuance, and his works are of more wide-spread educational value than any of his colleagues. His efforts from first to last, were ever characterized by a splendid romance and logical development, though this cannot be firmly said of his larger orchestral works, owing to the fact that Schumann's domain was pre-eminently the short lyrical form.

PLEYEL, Ignaz Joseph: born June 1, 1756; died November 14, 1831, near Paris. Though lacking in an individual purpose after high ideals and barren of a true artistic feeling, Pleyel was a considerable man in the eyes of the musical public. He was the twenty-fourth child of a poor school-master, early adopted into the patronage of titled society, became a successful competitor against his old teacher, Haydn, in London, and was an easy, prolific composer. In 1795 he established a music-publishing house in Paris, drifted into the manufacturing of pianos, and eventually ceased to compose. Pleyel fitted the peculiar role (especially from 1783-93) of a composer for whose works there was a constant demand.

BIZET, Georges (really Alexander Casse Leopold B.): born October 25, 1838; died June 3, 1875, near Paris. A distinguished French composer, whose attempts to follow the new school of Wagner were so coldly received that not until he had composed seven operas did he achieve success with his eighth, "Carmen," his masterpiece, which was produced in Paris in the year of his death. Bizet's life mingles curiously with those of many geniuses, who, striving many years, attain fame with a single work by which they are ever afterward known. The success of which they could not live to enjoy.





SIR ARTHUR SULLIVAN. LIFE-STORY, LETTERS, AND REMINISCENCES. 340 pp. ARTHUR LAWRENCE. Herbert S. Stone & Company, Chicago and New York. Price, \$2.00.

Surely, the greatest composer of "Pianoforte" ("The Mikado," "Hobson," etc.), deserves a biography. So thought Arthur Lawrence, who is careful to explain that the present biography is wholly due to his initiative, and to no desire of Sir Arthur to appear before the public between the lids of a book. Arthur Sullivan has apparently died everything in his favor, that is—everything except adversity. Whether the sweetness of adversity, such as almost all great musicians have experienced would have ripened his undoubted talent to greater maturity than has yet appeared is, perhaps, questionable. His name, though not rising above the lower slopes of Parnassus, has added not a little to the gaiety of nations, and this in a slight verse in these days of music drama and the portentous symphonic poem. Not that he has not essayed lighter flights, but when his name is mentioned one does not think of the composer of a so-called "Irish" symphony, of half a dozen cantatas and oratorios which occasionally figure on the program of provincial English music festivals, but of the composer of a score of delightful operas, many of which have become household words on both sides of the Atlantic.

Born in London in 1842, the son of the band-master at the Royal Military College at Sandhurst, by the time he was eight years old he could play on nearly every instrument in his father's band. He had an exceptionally good voice, and in his twelfth year was appointed chorister in the choir of the Chapel Royal. In 1856 he gained the Mendelssohn scholarship which had been established largely through the aid of Jenny Lind, as a memorial to Mendelssohn. This entitled him to three years' study in the Leipzig Conservatorium. In 1856 the success of his incidental music to Shakespeare's "Tempest" fixed his determination to avoid teaching and devote himself to composition as a life-work. Ten years later he composed "Cox and Box," the first of a series of comic operas too well known to require repetition.

The book is embellished by a series of portraits beginning with one of the young Sullivan in the peculiarly noted costume of the Chapel Royal chorister. It is not surprising to read that they could hardly venture on the street without being attacked by a mob of boys or men, in view of the remarkable figures they must have cut in their long gold-laced coats. There are some anecdotes of Sir Arthur's aristocratic friends, among them the familiar one of his arrival in a remote Californian mining camp, where he was greeted with the utmost adoration. This was soon changed to indifference when it was learned that he was not the Sullivan of the prize ring, but only the "Sullivan as put 'Pianoforte' together."

There are a few typographical errors in the shape of the glaring misspelling of some proper names in the early part of the book. These may, perhaps, be atoned for by a procession of royal and aristocratic personages who disceverly wind their way through the later pages. It concludes with an appendix containing "Sullivan as a Composer," by R. W. Finford, and a complete bibliography of his works by Wilfrid Bendall.

THE MASTER MUSICIANS. BACH. 222 pp. C. F. ARDT WILLIAMS. E. P. Dutton & Co., New York. Price, 90 cents.

This is the third volume of the "Master Musicians" series, the first two of which on Beethoven and Wag-

ner were recently noted in these columns. It is prepared on the same commendable lines as regards portraits, illustrations, musical examples, bibliography, etc., and contains the substance of Spitta's great biography with only a tinge of its bulk.

Bach still remains, on the whole, the most commanding figure in music. Greatest of the contrapuntal school, which he vivified with a spirit and mastery all his own, many of his works prefigure the freedom and romanticism of the music of the present century. Antique in form he may be, but in substance modern of the moderns. Like Janus, he faced both ways: the climax of what had passed, the prophecy of what was to come.

Vitt Bach, the date of whose birth is not known, but who died in 1640, forty-five years before the birth of his illustrious great-grandson, is considered the founder of the most remarkable family of musicians known to history. The genealogical table prefixed to the first chapter shows that, out of a total of about sixty descendants, all, with but two or three exceptions, were musicians.

The life of Johann Sebastian Bach was, for the most part, passed in petty, ungenial surroundings, which, however, never quenched his creative ardor nor stayed his astonishing productivity. Even his death elicited no official expression of regret; indeed, it was openly said in the town council that "Herr Bach was no doubt a good musician, but we want a school-master, not a capellmeister."

Hardly anything in the history of music is more striking than the forgetfulness into which Bach and his music sank for nearly a century after his death. His chamber-music and the "Well-Tempered Clavier" were known to musicians, but the great bulk of his work was never printed during his lifetime. The story even runs that at one time a boardman in the St. Thomas Church at Leipzig was filled with his manuscripts and that whenever a careless school-boy wanted a piece of paper to wrap around his *Butterbrot*, a leaf was torn from them for this purpose.

The rediscovery of Bach's music began in 1820 with his "Passion" according to St. Matthew, which had been sung for the first time exactly a century before, in Berlin, under the direction of Mendelssohn. It awakened universal admiration, and in 1830, in commemoration of the centenary of his death, the Bach Gesellschaft was formed, with headquarters at Leipzig. The object of this society was to publish a complete critical edition of all Bach's works in annual installments. This enterprise was intrusted to the well-known firm of Breitkopf & Härtel, and it may be remarked that not until the present spring has their task been completed at an aggregate cost of over \$75,000.

Bach has been called the daily bread of earnest students. Some one has said: "Honor thy Bach in the days of thy youth; so shall thy days be long in piano-land."

WEE WEE SONGS FOR LITTLE TOTS. CHARLES H. MCCURRIE. H. F. Chandler, Chicago. Price, 30 cents.

Children delight in singing, and any book which is designed for their use, provided it possesses merit, is sure to be welcomed by their parents.

This volume is quite original in its illustrations, which must appeal to every child; the words are child-like; the music flowing and of a simple nature; the cover attractive; in a word, few publications gotten up for children meet the requirements so well.

STORIES OF FAMOUS OPERAS. 257 pp. H. A. GIBNER. Dodd, Mead & Co., New York. Price, \$1.10.

Build another guide to the opera. The plots of fifteen operas are told in length; indeed, in the reviewer's opinion, it would have been an easy task to condense the rather prolix accounts of so few operas and thus

include a larger number. German opera in America seems to spell Wagner, and since the author has already published a hand-book of the Wagner operas, the works are limited to the French and Italian operas which are most frequently heard upon the contemporary stage—"Faust," "Carmen," "Aida," "Trovatore," "Mignon," "Don Giovanni," "Figaro," "L'ace," etc. The list is still further diminished by the omission of all operas founded upon Shakespeare's plays, thus shutting out such popular works as Gounod's "Romeo and Juliet," Thomas's "Hamlet," Verdi's "Falstaff" and "Otello." Still, within the limits mentioned, the book will be found satisfactory in giving a clear idea of events and dramatic action without the close attention to a libretto which is distasteful to some opera-goers.

#### EXPERIENCES AND OBSERVATIONS FROM THE CLASS-ROOM.

BY HERMAN F. CIELIUS.

21. AVOID all mannerisms, such as counting with one's wrists, using them like a pump-handle, or swinging the elbows, showing the body to and fro, etc. These are bad habits, and will never produce even smooth, legato players.

22. A competent teacher very soon becomes aware what the possibilities of a student are. Therefore he will only ask from him that which he can accomplish with his solists without a Haydn, a Beethoven, and a Tchaikovsky symphony will be on the program, besides many other short works for orchestra.

The railroads in the Western and Central Passenger Associations have granted a rate of one fare for the round trip, and this will assure an immense attendance as it is the lowest rate that has ever been granted to the association for any of its conventions.

Throughout the Western and Middle States the interest taken in this year's meeting is very great, and there is every assurance that the meeting will be the most successful one ever held by the M. T. N. A. The decisions of the Des Moines have offered a most liberal guarantee, and are making great efforts to receive the members in an hospitable manner.

#### MUSIC TEACHERS' NATIONAL ASSOCIATION.

The twenty-second convention of the M. T. N. A. will be held in Des Moines, Iowa, on June 20th, 21st, and 22nd of this year.

The affairs of the association are in excellent shape this year, and the prospects for a successful meeting are very encouraging.

The pianists, who have accepted invitations to play, are Richard Burmeister, of New York; Leopold Godowski, of Chicago; Henry Eames, Lincoln, Nebraska; Ernest Kroeger, St. Louis; Carl Preger, Lawrence, Kan.; Miss Wayman, Burlington, Miss.; Hoffman and Hale, Cincinnati; O. W. Pierce, Indianapolis; and Henry Ruliford, of Des Moines.

Special stress will be laid on pedagogical subjects, and the educational advantages offered will be greater this year than at previous meetings. The following eminent educators will take part in the meeting: W. S. Matthews, Chicago; John S. Van Cleave, Cincinnati; Frank R. Morse, Boston; Karl Hackett, Chicago, Ill.; Charles H. Adams, Mt. Vernon, Ia.; Charles M. Bliss, Fremont, Nebraska; H. P. Dibble, St. Louis; W. S. Sterling, Cincinnati; Fred. W. Root, Chicago; Calvin R. Cady, Chicago; A. P. Rommel, St. Thomas, Ia.; P. C. Hayden, Quincy, Ill.; J. B. Bergen, La Fayette, Ind.; B. C. Wolgast, Tiffin, O.; H. B. Blakeslee, Denver.

The Cincinnati Symphony Orchestra, Frank Van Der Stucken, conductor, will give three concerts at which the solists will assist. A Haydn, a Beethoven, and a Tchaikovsky symphony will be on the program, besides many other short works for orchestra.

The railroads in the Western and Central Passenger Associations have granted a rate of one fare for the round trip, and this will assure an immense attendance as it is the lowest rate that has ever been granted to the association for any of its conventions. Throughout the Western and Middle States the interest taken in this year's meeting is very great, and there is every assurance that the meeting will be the most successful one ever held by the M. T. N. A. The decisions of the Des Moines have offered a most liberal guarantee, and are making great efforts to receive the members in an hospitable manner.

#### OUTLINE OF PROGRAMS.

Tuesday, June 19—9:30 A.M., 2:00 P.M.: Delegate session.

Wednesday, June 20—8:00 A.M.: Addresses of welcome. President's address to members. Two general addresses on Music. Discussions.

1:30 P.M.: Organ recital.

2:30 P.M.: Concert of piano, vocal, and violin compositions.

6:00 P.M.: Concert of choruses, piano, violin, and vocal compositions.

Thursday, June 21—9:00 A.M.: Round-table discussions of the different sections of Teachers of Voice, Piano, Harmony, Public-School Music, Music in the College and University, etc.

10:45 A.M.: General Session. Address, "The Col- lated Education Necessary to the Acquisition of Modern Musicianship," John S. Van Cleave, Cincinnati. Address. Discussion.

1:30 P.M.: Organ-recital.

2:30 P.M.: Concert of compositions for piano, voice, violin, etc.

8:00 P.M.: Orchestral Concert: Cincinnati Orchestra, Frank Van Der Stucken, conductor. 1. Symphony (Beethoven). 2. Concerto for Violin or Piano.

Friday, June 22—9:00 A.M.: Round-table discussions of different sections of Teachers of Piano, Voice, Organ, Violin, Public-School Music, Music in College and University, etc.

10:45 A.M.: General address and final report of Educational Committee.

2:30 P.M.: Orchestral Concert: 1. Symphony (Haydn). 2. Concerto for Piano or Violin. 3. (a) Prelude, "Passing of Arthur" (Busch); (b) "Callian's

Pursuit" (Van Der Stucken). 4. Vocal Solo. 5. (a) Valse, "Dammation of Faust" (Berlioz); March, "Dammation of Faust" (Berlioz).

8:00 P.M.: Orchestral Concert: 1. Symphony (Tchaikowsky). 2. Concerto for Piano and Orchestra (Burmester). 3. Vocal Solo. 4. Overture to "Tannhauser" (Wagner).

The above outline is, of course, subject to change, so far as detail is concerned, but is complete as to distribution of time and sessions.

For further information write to Philip Werthner, Secretary, Room 64, Perin Building, Cincinnati, O.

#### EGOCENTRICITY AND BUSINESS.

BY CLARA A. ROSE.

THIS public has so long been accustomed to associate musicians with eccentricity that even in this progressive day many people find it hard to convince themselves that a person may be a really excellent musician and yet at the same time adhere to the customs and rules which apply to sane beings in general.

Everyone knows that Paderewski gained considerably in public interest through the medium of his eccentric habit. Hans von Bülow was famed for his cutting remarks, and Beethoven was known to have been so absent-minded that he actually paid some of his bills twice over, a mode of proceeding that would never have been possible to an American. Of course, there had not been a substantial musical body to these truly illustrious men, their eccentricity alone would never have carried them to immortality. But there are many charlatans nowadays who, by openly applying the irrationalities of some geniuses, really succeed in the admiring multitude. Occasionally a supposed mummy of "musician" would pierce his ear, and then his heart was glad. He was recognized, was appreciated; how could it be otherwise! His whole get-up fairly shrieked "musician."

Needless to say, his most successful music "appearances" were those Union Square promenades, for he has never been heard of in any other capacity; and so will it be with all of those musicians who cultivate eccentricity for business reasons, in preference to securing by hard work a solid and honest foundation of musical knowledge.

#### OBITUARY OF FERDINAND DEWEY.

THE death is announced of Ferdinand Dewey, who died at Beverly, Mass., May 14th. This will come as a shock to many, although his death was not altogether unexpected to his intimate friends. Mr. Dewey was born near Montpelier, Vermont, about forty-nine years ago. Originally a silversmith, he worked at his trade several years before deciding to devote his life to music, although then twenty-one years of age. Mr. Sherwood, his teacher, advised him to abandon music, as he was too old to begin with expectations of becoming a pianist. But with indomitable resolution he suffered privations while pursuing his studies which would have daunted lesser spirits. Sleeping on a shelf in a friend's office, practicing six or seven hours with only two spare meals daily, he proved the rare manliness of his character. He taught in Boston, Texas, and at Clatskanie Assembly; and for the past three years he had charge of the piano department of the Temple College School of Music, of Philadelphia. He was one of Nature's noblemen, kind and thoughtful to his fellow-men. As a teacher, composer, and pianist he extended an ever-widening industry. His compositions possess superior merit and beauty, and have won for him a place among our most prominent composers.





## RENEWAL OFFER FOR JUNE.

ACCORDING to our usual custom, we will offer as follows to those of our subscribers who renew their subscription to THE ETUDE during the present month, no matter whether or not the subscription expires with this month:

To those who send us \$1.80, we will not only renew their subscription for one year, but we will send them a copy of our new edition of "The First Violin," by Jessie Fothergill. This is one of the best, if not the best, musical novel that has ever been written; our present edition is, by far, superior to any that has ever appeared. It retails for \$1.00 per copy, bound in red cloth, black and gold.

To those of our subscribers who will send \$2.00, we will renew their subscription for one year, and we will send them the four volumes of Landon's "School of Reed-Organ Playing." This course for the reed organ is the best, if not the only, complete instruction in reed organ music and studies that it is possible to obtain. There is a grade to each volume, which sells for \$1.00; \$2.00 renews your subscription, and brings to you, postpaid, all four volumes.

Our supplement of last month, of Franz Schubert, according to the artist, is the finest work of the kind which we have ever brought out. It is a volume of 22 x 28 (inches) size printed from the original, which we will sell during the present month for 25 cents. This is the equal of the pictures which formerly sold for not less than \$3.00, and, we framed, would make an ornament to any library or studio.

On another page will be found an advertisement of the sheet music and books that are published by this house designed especially for the use of reed-organ teachers and students. As with all other works brought out by this house, the preparation of these works has been done intelligently; they have been arranged especially for the reed-organ. The list of sheet music includes classical, semi-classical, and popular. "School of Reed-Organ Playing," by Mr. Landon, has given the greatest satisfaction wherever it has been used. It has been largely used as a supplement to the "Reed-Organ Method" by the same author. We can say positively that this work, Landon's "Reed-Organ Method," is used to a greater extent than any other reed-organ method that has ever been published. Its success has been phenomenal. The "Classic and Modern Gems for Reed-Organ" has supplied a large which has existed for a long time for from fourth to sixth grade organ music. This volume contains one hundred and twenty pages of the choicest selections. There will be found included in this work music suitable for every occasion—church, concert, and home. The instruction book of all publishers, we would call your attention to that by M. S. Morris. The price is but 10 cents.

DURING the months of June and July we expect a settlement from all our patrons, not only for the regular account, which has not been settled during the year, but we desire the return of all "On Sale" music. Wait for your June list statement. With this will be included a gummed label to be used on the package of your returns. This gummed label has a space over our name for you to mention from whom the package comes. This is very important, otherwise it is not

possible for us to identify the package and therefore to give our patrons proper credit. It causes no end of confusion, and the greatest dissatisfaction. It must be taken into consideration that we receive an immense number of packages every day. A memorandum of the value of what you return will be sent to you. This amount, deducted from the statement which will be sent you June 1st, will show you the amount that is due us for what has not been returned, and will also include the amounts for transportation which have been charged to you during the year, which fact please do not overlook.

We will send, during the month of June, one more small package of new music "On Sale," to those who have been receiving these packages. Please include this in your settlement.

Another matter: in making your returns, be careful that you return the cheapest way. If it is a very large package, return by freight; otherwise obtain the express-rate to Philadelphia on the weight of your bundle before you decide whether to send by express or mail. The mail-rate is 8 cents per pound, but one ounce for 1 cent, and four-pound packages the limit of size. You can readily secure, as yourself, what your package will cost returned at this rate.

ACCORDING to our custom, followed by us in years past, we will make the three monthly new vacation offer to our subscribers on THE ETUDE. We will send the months of June, July and August, or July, August and September, at the rate of one volume sent to us, for 25 cents. Teachers have found this an excellent method of keeping scholars' interest in music alive during the summer, besides furnishing an abundance of excellent music for every purpose—vocal, instrumental, and four hands.

The publisher continues to receive very complimentary notices of the new work on "Interpretation," by Mr. Goodrich. Many are enthusiastic, and all agree that the new system is of the highest practical utility, even for young players. The work is selected from nearly all the great masters, are numerous and helpful, while the language is plain and direct. Madam Carreño was right when she said of "Theory of Interpretation": "It is the only work of the kind in any language."

In the hundreds of letters we receive from teachers who use our publications a large part especially mention their appreciation of "Foundation Materials for the Pianoforte," by Mr. Landon, and that they fully mean what they say is further evidenced by the fact that they order the book by quantities. It is having an immense sale. The reason for this is that the book is easily graded for beginners with pieces that are pleasing to children. The pieces have titles suggested by the daily incidents of child-life, and to almost any place there can easily be a little story woven by the teacher, thus making the piece a thing of life and interest to the pupil. The pieces are short, and have very short phrases, and several at the beginning of the book have words to them to show how music says something, much the same as poetry, and that there is as much real sense to a musical phrase as there is to a couplet of poetry; this makes music appeal to their intelligence. The book is fully up with the best new ideas in the art of music teaching, and gives many important new ideas that help pupil and teacher to the best results. Many teachers use the book with their new pupils who already play in the easy grades for the purpose of leading them into an intelligent style of expressive playing, and to get them thoroughly grounded. The retail price of the book is but one dollar, with liberal discount to teachers.

"First Studies in Musical Biography," by Thomas Tapper, is still on the special-offer list, and we are looking many subscribers at 50 cents post-paid. This

book is designed as a text-book for children. It will be illustrated. Examination Questions will conclude each chapter. There is no book of this kind now to be had, and nothing will interest a child more in real music than a knowledge of those who have composed the great music. This is an age of child development. There is now more attention paid to child education than was ever dreamed of ten years ago. This book is in line with the education of the age. Mr. Tapper has put his very best work into it, and those who subscribe for the book will be charmed with it. It will be issued during the summer months. Send the 50 cents now.

Our revised edition of "Köhler's Practical Method" will remain on the special-offer list during June owing to delay in proof-reading and additional revision. The price to those who will send cash in advance will be 30 cents post-paid. In case our customers have the book charged to their accounts postage will be added. We are aiming to make our edition superior to any on the market. Any active teacher can order from one to five copies and find it a good investment. Since the plates are all engraved, it is not likely that the book will be on special offer very long; so order now or you will be too late.

The second volume of "The Modern Student" is out, and is therefore not on the special-offer list. It can now be purchased only at regular price, which is one dollar, with postage added to the profession. The volume is a continuation of the first in grade of difficulty. The plan of giving more pieces and less study is being adopted more and more. The two volume form a course of study-pieces which will go a great way to making the study of piano a pleasing task. Try one of the volumes with a pupil who finds the regular studies irksome.

Our illustrated edition of Fothergill's great musical novel is withdrawn from the special offer, as the book appeared during the last month. Those who are in search of summer reading should bear in mind this book. It will fascinate and instruct. Our edition is now the only one published, as all others are exhausted and will not be reprinted. The book retails for \$1.00, and is bound in red cloth with gilt lettering. Put a copy in your trunk when you go away for your vacation.

Don't forget THE ETUDE during the summer. There is a large class of music-lovers that read more in summer than in winter. Then there are others who are too busy in winter teaching, and summer is the time for self-study. We mean to issue good numbers all summer, and need the encouragement of our readers. What use is it to prepare a feast if no one enjoys it? Before your class disbands for the summer preach ETUDE to them for summer study. If you cannot get them to take it for a year try the three-months' plan, which is explained in another note. The pupils will thank you for this interest.

The publisher of THE ETUDE will gladly send catalogues free to teachers, but things that cost nothing are generally lightly valued; nevertheless, successful teaching depends, in a large measure, on the class of music used and its adaptation to particular needs of pupils. A good teacher can utterly fail by ill-chosen music. A poor teacher can hold the interest of a pupil and get really good work from rightly selected music. Experience has taught us, both as teacher and publisher, that it is quite worth one's time to study good catalogues of music, and thus enable us to select music for any given need. It is well to have a memorandum of all books in which should be kept a classified list of good pieces. Our catalogue teems with good things for teachers, and why not spend some time this summer getting familiar with some of them?

## Special Notices

POSITION WANTED—AS TEACHER OF THOROUGH-BASS and Elementary Harmony in School of Music. Can give references. J. H. Coffey, Columbus, Ind.

WANTED—POSITION AS TEACHER OF PIANO in a school, by a graduate of one of the best institutions in the South. One year's experience; best of references. Address: "G," care of ETUDE.

EDWARD MAYERHOFFER, TEACHER OF PIANO and Theory in Yonkers and New York, will go to a lecture tour to Kansas and Colorado in July, where he will speak before teacher-associations on the subject of "Piano-Methods and the Mason System of Coaching."

MUSIC TEACHERS WILL BE INTERESTED in the fact that Miss Katharine Burrows has issued a teachers' manual, which gives a complete insight into the Burrows Musical Kindergarten Method, and by its means teachers may now acquire the method by study in their own homes. The Burrows Method is endorsed by many notable people, and music teachers who contemplate adding to their accomplishments during the coming summer will do well to investigate it. Miss Burrows has also issued a very beautiful souvenir booklet, containing thirty-seven cents and illustrations, which will be mailed free to teachers sending their addresses to Miss Burrows' New York address. Miss Burrows' advertisement will be found on another page.

FOR SALE—THREE SACRED WORKS BY VERDI. Copies for chorus of 30 and orchestra of 50 pieces. Address: Thomas Cullinan, Jr., 1200 Chestnut Street, Philadelphia, Pa.

FOR SALE—THREE-MANUAL PEDAL PIPE-ORGAN, built by Roosevelt, with water motor and speaking stops. Address: Organ care of ETUDE office.

## THE MODERN STUDENT

I find "The Modern Student" to be just as you represent it, and am sure I have no cause to regret having blindly ordered the book.

JEANETTE HOGSTET.

The first volume of "The Modern Student" now on my desk is highly pleasing; it is an innovation much to be desired in piano-technique.

HENRY F. LAKE, JR.

Volume I of "The Modern Student" I find the best collection of easy teaching pieces I have ever used.

M. I. STARBUCK.

Your special offers are too valuable to be lost.

I am always pleased with the business methods of your house.

(Miss) T. L. JONES.

I have found your house a most excellent place to deal with, prompt and obliging.

ELMER E. SMITH.

I prize THE ETUDE more highly now than ever before. I do not see how I ever did without it.

CASIMIR M. BRADFORD.

I find THE ETUDE very helpful; its suggestions are very practical, and they meet the demands of every teacher.

S. E. STEVENS.

I could not get along without ordering from you, as you take more pains in hunting up music for me than anyone else will do.

"Theory of Interpretation" is an excellent work, and ought to be in every musical library in the land.

JACOB LAUB OF ZELINKE.

I have received Goodrich's "Theory of Interpretation," and find it of great assistance in an unusually hard and masterly manner. (Miss) R. F. GRAY.

I was very much pleased with the selections of four and eight hand pieces. They meet the requirements, and are extra fine.

MYRTLE B. ELLIOT.

I have been a subscriber to THE ETUDE for four or five years, and have enjoyed the magazine very much. It improves with each number.

(Miss) FLORENCE THOMPSON.

This is my first year with THE ETUDE, and I think I can express my opinion of it by simply stating that my first year is far from being my last.

R. H. NORRIS.

I like your edition of "Classic and Modern Gems of Reed-Organ Music." They are a fine collection of pieces for the organ.

It is a pleasure to deal with a house so prompt and accommodating as yours. You may look for my orders again, when I resume my teaching in the fall.

(Mrs.) CHARLES SLOVICHER.

I am pleased with THE ETUDE, and consider it a very valuable work for both teacher and student. It is entirely up-to-date both in its written matter and music.

T. ALBERT DUTTON.

I am much pleased with Volume I of "The Modern Student." The principle is an excellent one, and it is a collection sure to receive the approval of all intelligent teachers.

(Miss) D. S. FULTON.

Having received "The Masters and their Music" and thoroughly digested the contents, I can sincerely say that it is a most excellent book, and should be in the hands of all musicians.

E. FRANKFORT.

Goodrich's "Theory of Interpretation" has proved itself very satisfactory and interesting to me, recommending it especially to all those who wish to gain a clearer and better understanding of interpretation.

Mr. Goodrich deserves great praise, indeed, for this valuable work.

I am very much pleased with the book "Theory of Interpretation." It suits my needs exactly. It is thorough and up-to-date, and will certainly be a great aid to every student of music.

CLARA DELLE PATTON.

The "On Sale" selections are remarkably fine. Your promptness and attention to orders, large or small, is most commendable, and I will be pleased to continue business dealings with your firm the next academic year.

SUZIE M. ANDERSON.

I have been much pleased with music sent this year, especially in Grade I. I have always found it difficult to study of a single pure Grade I, usually there are a few measures of Grade II, or perhaps Grade III, mixed up.

I have examined Volume I of "The Modern Student" and am very much pleased with it. The study-pieces are an excellent supplement to students well drilled in technique, and having them work them up to a certain speed, facility and proficiency are acquired.

PAULINE SHIFFERT.

I have read the book, "Pictures from the Lives of the Great Composers," by Thomas Tapper, and am very much pleased with it. I shall now work the book to the parents of my younger pupils, as I think it a very suitable book to be read to children at home.

ELAINE HANSON.

I will say that THE ETUDE is the largest and best magazine I have ever seen for the price. It is a great help to me as a student. Since I began taking it, several of my friends have taken it. I find it to the one who do not take it, and they all find it a great help.

(Miss) JOSIE FORTNEY.

I have received the copy of "The First Violin," and wish to express my appreciation of the work. I think it a very superior edition, and one which will not fail to please. The merits of the story are too well known to need comment, and will surely prove entertaining to most musicians, as well as to those who are not so inclined.

(Miss) J. H. BLACK.

I desire to say, in behalf of "Pictures from the Lives of the Great Composers," that I have never had any of the great composers, that I have never had any of the great composers, that I have never had any of the great composers.

I am reading it to my little ones, and they are coming familiar with the old masters, and in such a pleasant way.

(Miss) S. S. THOMAS.

The masterly work on "Interpretation," by Goodrich, treats this difficult subject in a surprisingly thorough and satisfactory manner, and it will certainly be of great assistance to all music students who study it; it explains and decides many puzzling questions, and I have received great benefit from it, and would recommend it to others.

C. A. NASH.

Riemann's "Dictionary" is, without question, one of the most, if not the most, valuable aids to my musical studies. Each time I consult it I feel more and more gratified; even on matters of the voice, in which I am much interested, the articles are so clear and so full of information, and I feel that I believe it to be the proper modern work theories and practices.

WILL CLARKSON FORTNEY.

We are much pleased with your new book, "Theory of Interpretation," by A. J. Goodrich.

SUZIE M. ANDERSON.

Your work on "Interpretation," by Goodrich, should be on the piano of every thoughtful student, and it would also be very useful as a class-book in the hands of a good teacher.

(convent pianist and teacher).

## HOME NOTES.

THE Montclair Summer School of Musical Art, of which Dr. H. G. Hanchett, of New York, is director, will hold its sessions from June 15 to August 15, at Montclair, Tenn. The development of the past two seasons warrants a prosperous and helpful season this year.

THE Maurice Grau benefit, given in New York recently, netted \$13,000.

EMIL LINDBLUM has booked many engagements for June in the West.

LEONORA JACKSON won an ovation at the Louisville Music Festival.

THE Society of Hoopstons, Ill., of which August Geiger is director, gave two concerts on the evenings of May 17th and 18th, respectively.

The pupils of the Toledo School of Music, Toledo, Iowa, gave a concert on April 18th, which was assisted by Miss Myrtle Louthan. Miss Mary Theresa Louthan is the director.

The pupils of Walter Krentzlin, of Cambridge, Mass., gave their annual recital on May 3d.

A PUPILS' recital was given at the Easton Piano-forte School on April 17th.

A UNIQUE entertainment—"Walk through Kensal Green Cemetery, near London, via Chelton Hills Hall," was given at the Chelton Hills Hall on May 4th, under the direction of Miss Mary Susan Morris. The affair was a decided success.

At the Sunday Evening Choral Service, May 13th, in the Central Congregational Church, Philadelphia, Mr. Frederick Maxson, organist, Rossini's "Stabat Mater" was rendered by an augmented choir.

MARY E. HALLOR, one of the coming American artists, had the honor of an audience with Frederick, during which he played for her his whole "Piano Concerto in A-flat major."

Miss Hallor expects to bring out this composition next season.

The commencement exercises of the Goetze Conservatory of Music were held on May 18th.

The Fourth Annual Piano-forte Recital by the pupils of Miss Kathryn R. Glinnon, of New York City, was given on April 26th.

PROF. JOHANNES WOLFRAM, of the Cleveland School of Music, gave an "Historical Lecture on the Troubadours, Minstrelsy, and Minstrelsy and their Relation to the Crusades," on April 17th.

MADAM JENNY GRAD-MATER, of New York City, has been given a series of song-recital recitals, which have proved instructive, as well as interesting and entertaining.

A PIANO-RECITAL, by Miss Isabella Heston, was given in Recital Hall, Cleveland, O., on April 18th.

The Faculty of the Cedar Rapids School of Music gave their ninety-eighth recital on April 10th.

The fourth piano-recital of the seventh season was given by E. R. Kroeger, of St. Louis, Mo., on April 25th. The program consisted entirely of transcriptions from the works of Richard Wagner.

A CHAMBER music concert, by Emil Liebling and Earl R. Drake, was given on April 23d, before the members of the Liebling Amateurs and the Drake Violin Club.

The pupils of the Alton Conservatory, Alton, Ill., gave a recital on April 7th.

The pupils of Miss Vera F. Wilson, Columbus, O., gave a classical recital April 17th. They were assisted by Miss Alice Speake, contralto.

A SUMMER course of instruction in pianoforte, voice, and the German language will be given July 1st to August 25th, in Boston, Mass., conducted by the Misses Hermine Bopp and Grace Lee Wilson.

The May Festival of the Albion College, Albion, Mich., of which Otto Sand is the musical director, was a great success. Each of the concerts was admirably given.

The pianoforte recital, given by the pupils of Mrs. S. T. Hendrickson, Wichita, Kan., on May 4th, showed that good quality of work is being done by the direction of Mrs. Hendrickson.

MR. WILSON G. SMITH, of Cleveland, O., gave his third piano-recital on May 22d.

At the Victoria Musical Festival, given on April 28th and 30th, respectively, "The Messiah" was rendered by a combined chorus of Victoria and Nanaimo vocalists. The entertainment was given in aid of the Canadian Patriotic Fund for the South-African War.

A GRADUATES' piano-recital was given in the chapel of the Stephens College, Columbia, Mo., on May 25d. Call Whitener is the musical director.

MR. FRANK J. BENDISCH, Hartford, Conn., gave an organ-recital on May 8th, assisted by Mrs. Ruth Thayer Burbanck, contralto.

THE First Annual Music Festival of the Limestone College, Gaffney, S. C., was held on May 8th and 9th.



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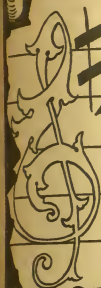
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